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NEW YORK

THE MIGHTY METS

BY ERIC POOLEY

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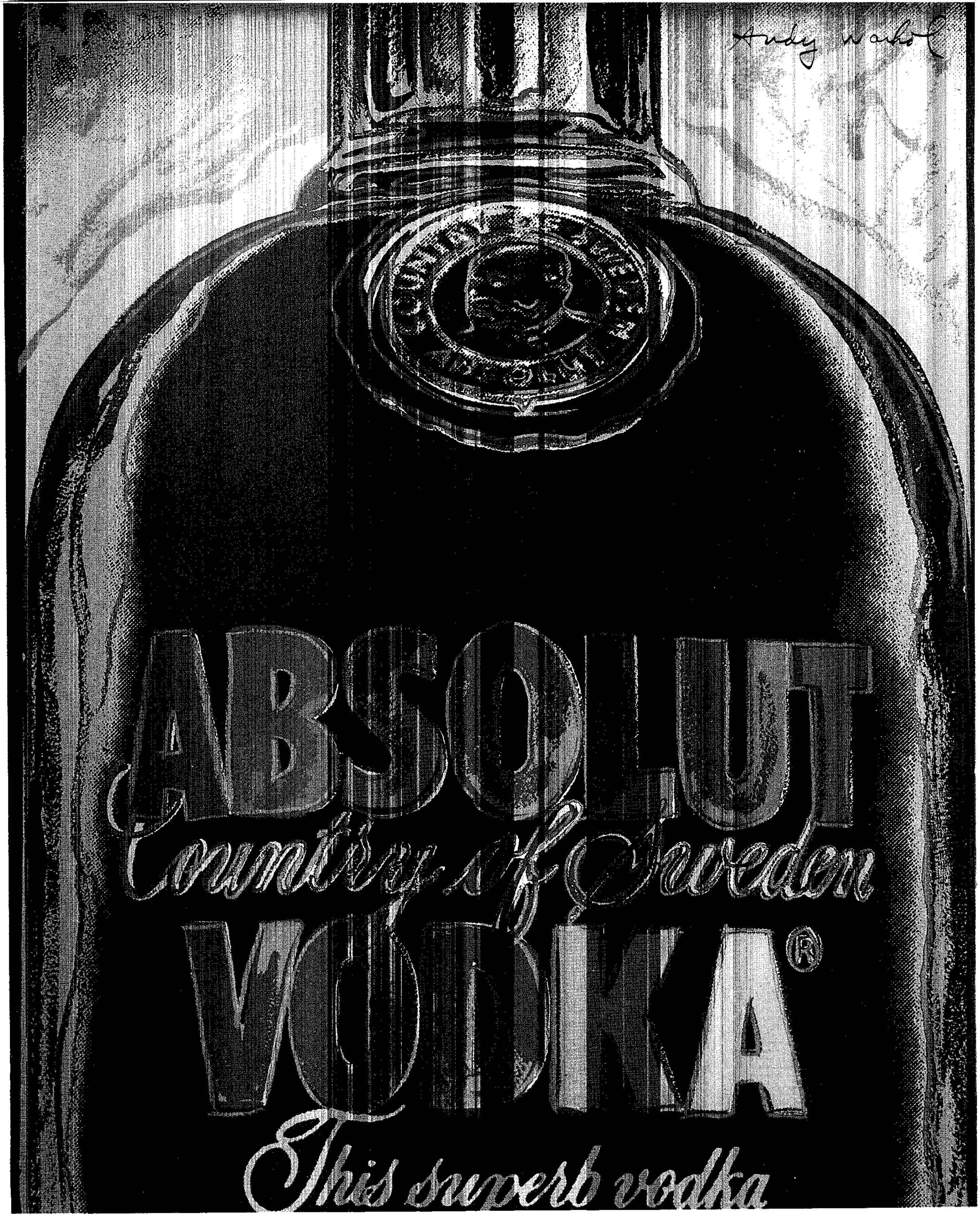
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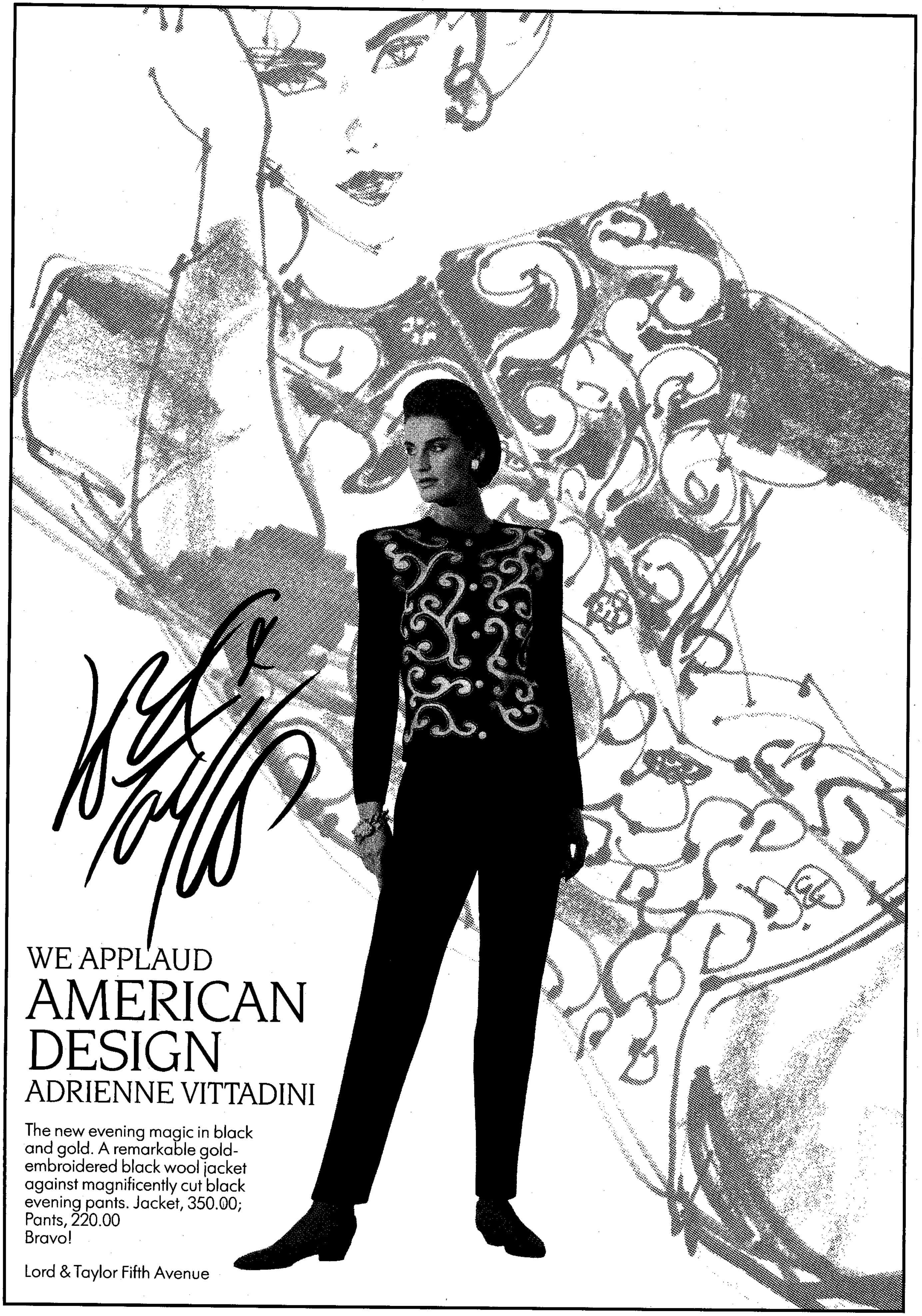

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BY EDWIN DIAMOND

Vith so many undecided voters this year, TV spots will play a crucial ole in the final month of the presidential campaign. Bush's ads show a aring, emotional vice-president, and the Republicans are creating reional spots to reach targeted groups of voters. Dukakis's ads are, like ie candidate, more businesslike, and some spots are ending up as ems on the evening news, spreading the Democrats' message for free.

38 Inside the Huggy Bear

BY JULIE BAUMGOLD

CAMP HUGGY BEAR

Tennis is serious business at Tony Forstmann's house in the Hamptons. At the Camp Huggy Bear Tournament, his rich friends play doubles with pros like John McEnroe and Pancho Gonzales. Wealthy men "buy" teams that they coach in the tournament, which has a purse of $1.4 million. The gambling aspect (which the Suffolk County D.A. has approved) has made the four-year-old Huggy Bear a legend in Southampton—and on the pro circuit.

48 The Mighty Mets

BY ERIC POOLEY

Although their season began phenomenally, the Mets were boring this ummer. But in September, they became exciting again. Now, a rejuenated team faces the Dodgers for the pennant. "If we get past L.A.," ays first baseman Keith Hernandez, "we'll win the World Series."

56 The Art of the Dealer

BY EDITH NEWHALL

Many people consider 81-year-old Leo Castelli the most influential rt dealer in New York, but 50-year-old Arnold Glimcher may be the nost powerful. The owner of the Pace Gallery, Glimcher is now, with he opening of *Gorillas in the Mist*, a full-fledged movie producer too.

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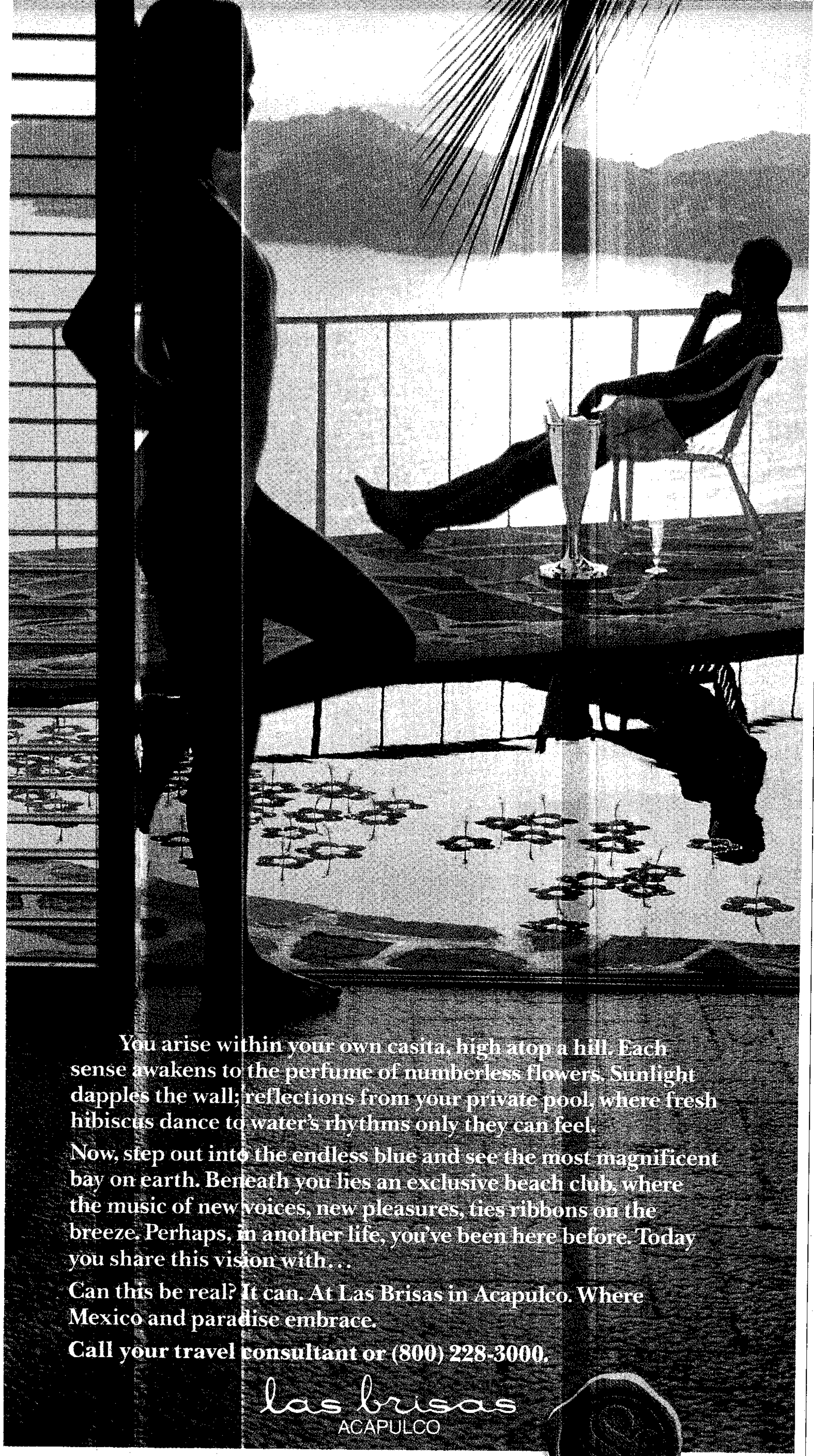

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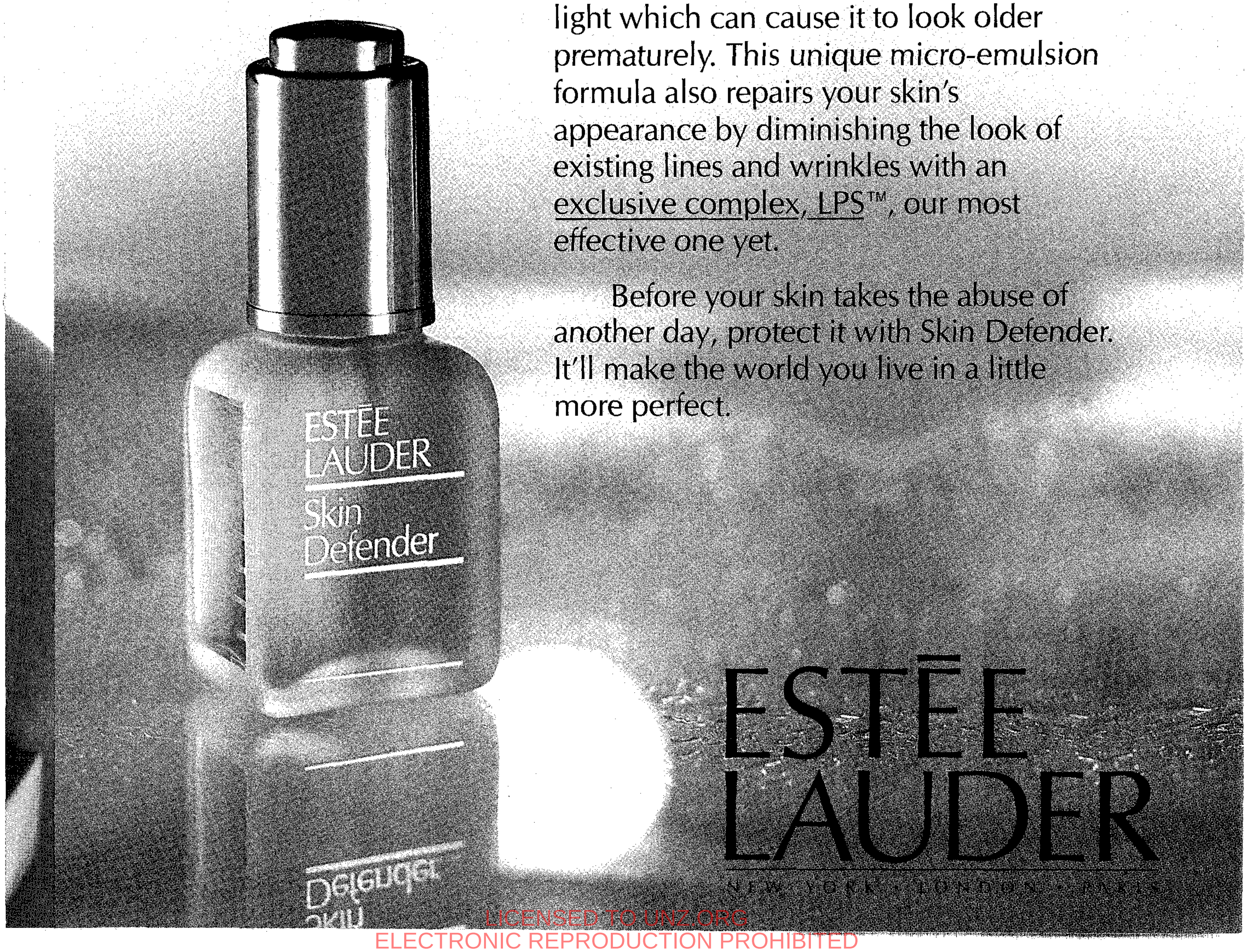

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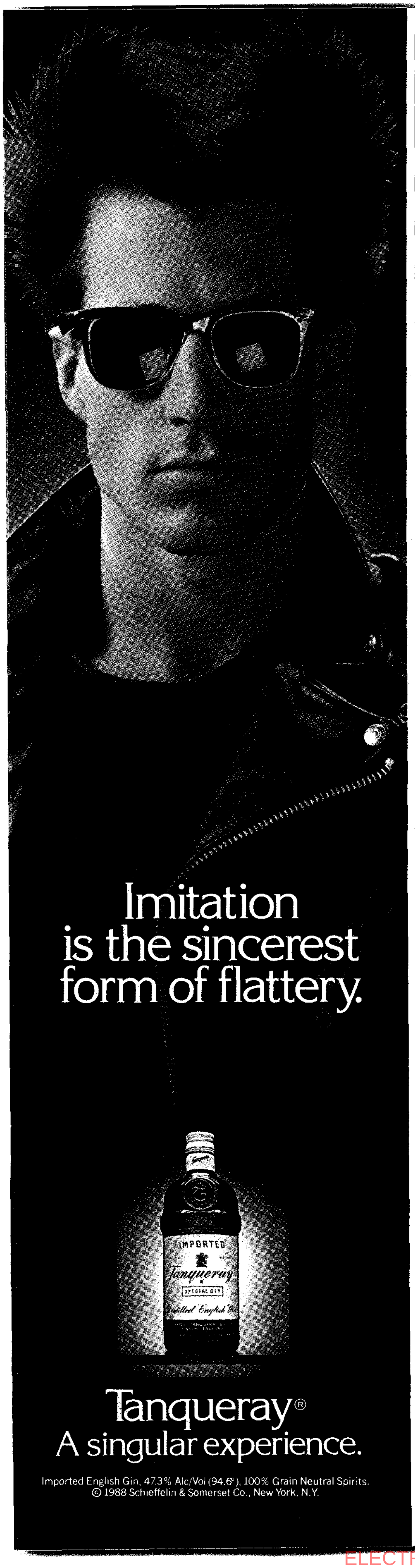
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LETTERS

A Legend in His Own Time

ONE DAY, WHILE READING THE "NOTED With Pleasure" column of *The New York Times Book Review,* I happened on a short excerpt that took my breath away. It depicted a boy's attempt to imagine what it would feel like to have a woman's body. I clipped the piece, showed it to friends, and filed it, intending to use it in a scholarly paper. I noted the writer's name, which I had never seen or heard before.

Sometime later, I began reading a short story in *The New Yorker.* After several sentences, I stopped dead, awestruck. "Oh, my God," I thought. The story was completely unlike anything I'd ever read by a contemporary writer. I flipped to the end to see who had written it, and there was the name again—Harold Brodkey ["The Genius," by Dinitia Smith, September 19]. "Of course," I thought. It was the same combination: Every phrase and image was surprising and inevitable.

Knowing nothing of literary circles and gossip, I had no idea there was a legend surrounding this man and his writing. The news was surprising—and inevitable.

Deborah Tannen
Associate professor of linguistics
Georgetown University
Washington, D.C.

AS A LITERARY GENIUS EVEN MORE UNappreciated than Harold Brodkey, here I am. True, I've published a few stories and book reviews, but my novel, my soul's delight, awaits the sun. It's about New York, topical, full of action and ideas, characters and types, and was originally part of my Ph.D. dissertation, but as its revision approaches completion and I begin the search for agents and editors, a certain mist engulfs me, especially when I watch dozens of tenth-rate works march off to the land of print. Gentlemen, why not give me a shot, too? You won't regret it. I await your calls.

The novel, by the way, is 330 pages, not 2,000.

Eugene Bohart
Manhattan

Sign Language

JENNY HOLZER ["SIGNS OF THE TIMES," by Kay Larson, September 5] says, PROTECT ME FROM WHAT I WANT.

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☐ SIGN
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☐ WRITE
☐ DREAM
☐ SAY
☐ BREATHE
☐ INJECT
☐ REJECT
☐ BELIEVE
☐ PROGRAM

Please publish this in your magazine so it will be art (I do not have any spare sarcophagi lying around).

George Zit
Fort Lee, N.J

I JUST HAD A VISION OF WHAT MAtisse, Braque, Rothko, O'Keeffe, Cassatt, Bonnard, Monet, Pollock, and Dubuffet are doing. They are turning in their graves.

Yes, Jenny, "decadence can be an end in itself."

Ed Stone
Great Neck, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Rich Man, Poor Man

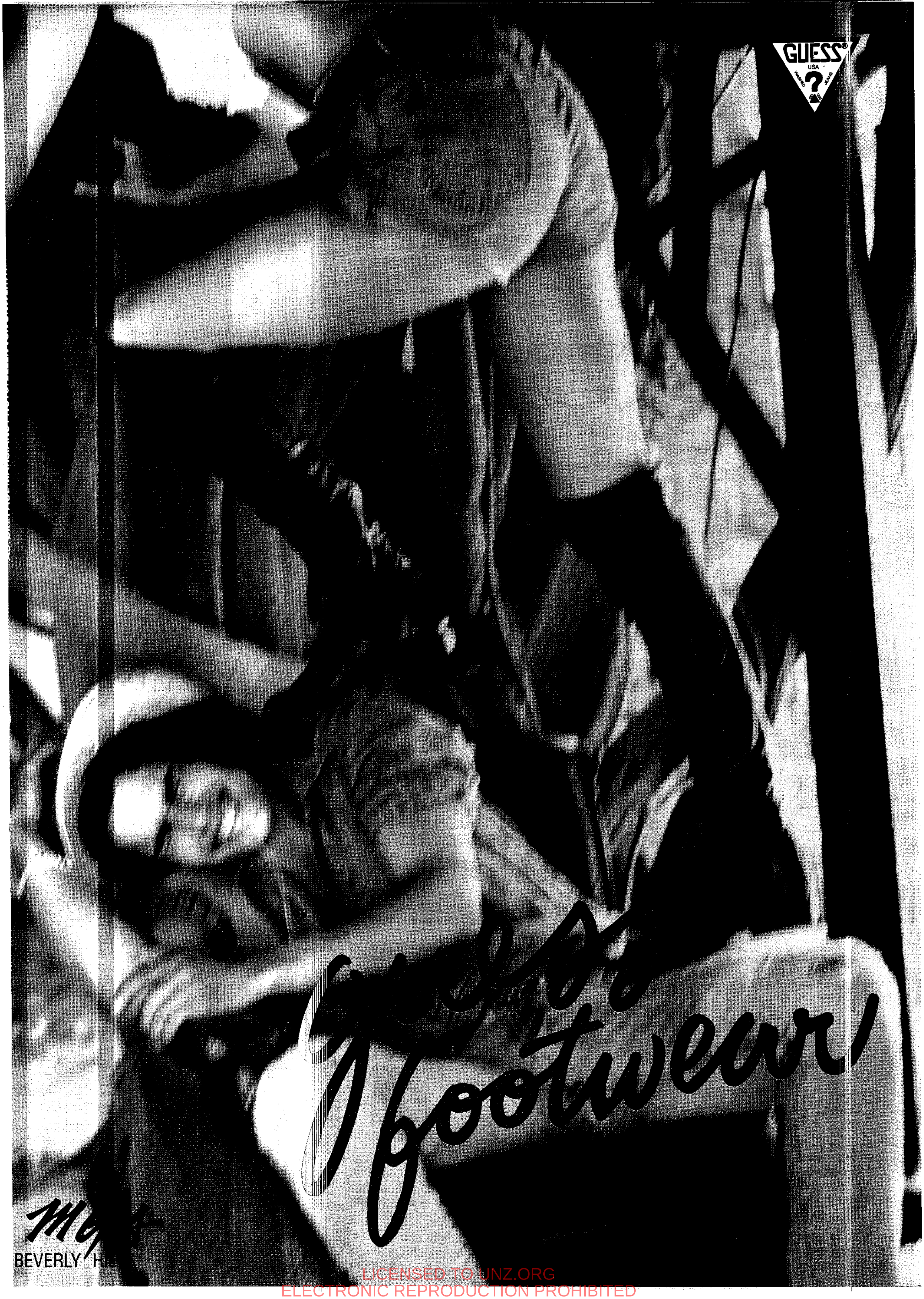
THANK YOU FOR ALEX PRUD'HOMME'S great piece about my walking tours for the Museum of the City of New York ["Fast Track: Cooke's Tour," September 26]. I would like to put into context my remark that "traditionally the poor have kicked out the rich," which may have sounded odd to your readers.

I was referring to the numerous unsuccessful attempts by affluent nineteenth-century Manhattanites to establish exclusive uptown enclaves. These bastions repeatedly fell because the poor also moved north, seeking jobs in the shops and factories of the rich. The arrival of the poor precipitated a "white flight" of the rich. In the words of one 1853 observer: "Aristocracy, startled and disgusted with the near approach of plebeian trade, which already threatened to lay its insolent hand upon her mantle and to come tramping into her silken parlors with its heavy boots and rough attire, fled by dignified degrees up Broadway." In recent decades, the wealthy and middle classes have reversed this pattern, moving south and ousting the poor.

Hope Cooke
Brooklyn

Not to Worry

A QUICK NOTE TO CALM JAY MCINERNEY'S fears about his place in literature and about squandering his talent ["Slave of New York," by David Blum, September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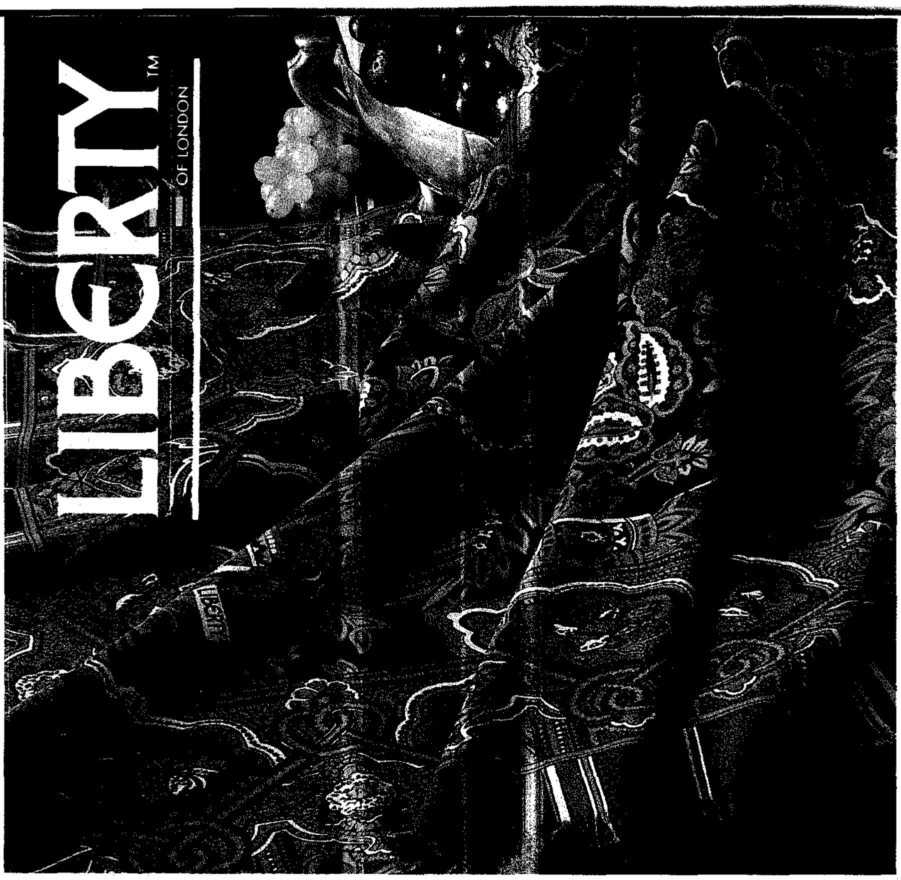

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5]. There's no need to worry about these things, because they don't exist. McInerney has no standing in the literary world and no talent. How can he compare himself to F. Scott Fitzgerald and Truman Capote? Has he no shame? As for the excerpts from his new book, which sounds very much like the old book, I've come across better material in Charlie Brown cartoons!

Michael Rogers
Queens

The Right Stuff

IN HIS REVIEW OF *Checkmates,* JOHN Simon chose to castigate many of the well-known critics who enjoyed the show ["Theater: Some Have Class," August 22].

As one of the producers of *Checkmates,* I am in no position to defend any critic's review, positive or negative. In any case, I did not expect the show would be Simon's cup of hemlock. However, I do take exception to a line in his review where he referred to "one old-time liberal, Philip Rose." Having never had any contact with Simon, and therefore certainly no political discussions, I have been tossing and turning at night, wondering how he discovered my presumably well-kept secret and why he bared it to the world.

Had Simon chosen to call me a "right-winger" or "left-winger," I would have had no reason to be perturbed. Nowadays, these are at least respectable epithets. But in today's Reaganesque lexicon, to accuse someone of being a liberal is to leave yourself open to all kinds of counterattacks. I am still considering my options.

Maybe I'll just write a letter.

Philip Rose
Manhattan

Let Them Eat Cake

REGARDING GAEL GREENE'S ARTICLE "How to Eat Healthy at New York's Great Restaurants" [August 15]—how long must this go on? I'm tired of people trying to change my eating habits. We've heard it all; now let us go on making our own decisions. It's wonderful that some people eat low-fat yogurt and bran muffins. But get off the soapbox, all you self-appointed protectors of my health.

Pat Morrow
Washington, D.C.

I WAS THOROUGHLY ENJOYING GAEL Greene's article until I came to the "To Have and Have Not" chart. Lo and behold, under cold-water fish, three of the four listed were not cold-water fish (of those mentioned, only halibut was correctly categorized).

Barbara Duer Stevenson
Portland, Me.

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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

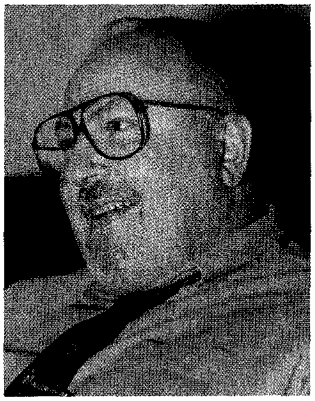
WHAT AILES BUSH...SENTIMENTAL JOURNEY...A NEW ANTIQUE BOUTIQUE...GOLDIN GAFFE

BUSH SPIN CONTROL: THE BLAME GAME

It looks as if some of George Bush's advisers were ready with excuses in case the vice-president fumbled during the first presidential debate, on September 25. A top Republican source says that the day before the long-awaited confrontation, Bush's chief media strategist, Roger Ailes, was complaining that the 64-year-old candidate was too tired from traveling to perform well during the final preparation session on Friday.

On Thursday, Bush had flown to Boston to receive an endorsement from the Boston Police Patrolmen's Association, then to Houston for an event with President Reagan. He arrived back in Washington at 1:30 on Friday morning.

Ailes was unavailable for comment, but the source says, "Ailes let it be known that he was extremely angry that other top Bush staffers had allowed the vice-president to become exhausted. I think he was just covering his tail in case the debate didn't go well."



ROGER AILES

KENTSHIRE BRANCH BERGDORF-BOUND

The Kentshire Galleries, which sells rare English antiques, plans to open a shop in Bergdorf Goodman. The 700-square-foot, seventh-floor gallery will be decorated with faded pine paneling, pilasters, moldings, and curtains to create a "drawing room–style mood." Robert Israel, who runs Kentshire, says he'll sell furniture, paintings, prints, and gift items ranging from $300 to $75,000. He plans to open at Bergdorf's in January.

"We'll make our new Kentshire even more exciting by continually changing the merchandise," says Israel. "Bergdorf's is the very best store in the city, but they've never had the very best antiques—until now."

GOLDIN BEATS HASTY PLO RETREAT

City comptroller Harrison Goldin made some gaffes at a press conference that left eyewitnesses wondering whether the longtime supporter of Israel would be willing to meet with the Palestine Liberation Organization.

Goldin, who warmly greeted an Irish Republican Army supporter and other Irish American leaders when Mayor Koch refused to meet them, was asked by New York *Post* reporter Lucette Lagnado whether he would meet with a member of the PLO. Goldin replied that he thought individuals, not acting as government officials, might meet—"simply in order to be able to inform themselves and to learn." Lagnado then asked Goldin, "So, you are sort of saying yes?" and Goldin replied, "I wouldn't rule [it] out. I'm not a member of our government."

A spokesman for the comptroller says, "Goldin certainly isn't meeting with the PLO. That's ridiculous. There is no question of Jay's pro-Israel stance. What Goldin advocates is informing himself by meeting with legitimate political entities."

HARRISON 'JAY' GOLDIN

OLD BLUE EYES SCOUTING RED SQUARE

Frank Sinatra is hoping to give a series of concerts in the Soviet Union later this year or early next year. Sinatra, a staunch Republican and a friend of the Reagans, was accused during the McCarthy era of being a Communist sympathizer after he had associated with leftist and liberal groups and tried to hire Albert Maltz, a Hollywood writer who had been blacklisted.

"Frank has wanted to go to Russia for many years, but the red tape and the politics of the tour would have been very sticky," says a source. "He's encouraged by Reagan's meetings with Gorbachev, and he hopes that with *glasnost*, the Cold War is sufficiently behind us and the time is right for a concert there."

A Sinatra spokeswoman would say only, "It's something he wants to do, and he's looking forward to the arrangements' being made."

FRANK SINATRA

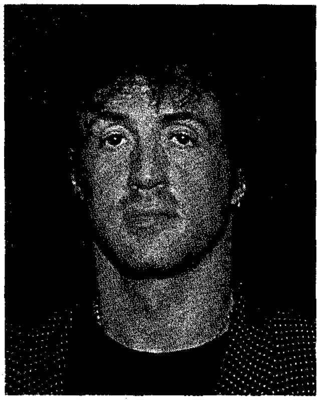
STALLONE KICKS HIS KOSTABIS OUT

Sylvester Stallone, who prides himself on being a connoisseur of art, was so furious when he found out that controversial artist Mark Kostabi was criticizing his taste that he had his curator get rid of the Kostabis in his collection.

In the past two years, Stallone had bought a sculpture of a nude and two paintings—one of a nude and another of women making love—from Kostabi. Last summer, Kostabi, in an interview on *A Current Affair*, implied that Stallone had "tits and ass" taste in art. Kostabi says that shortly after the interview,

Photographs: top and center, *Newsday*; bottom, Mark Reinstein/Gamma-Liaison.

RAMBO OUTLAWS ARTIST...ST. AGNES GOES BEGGING...CULINARY COMINGS AND GOINGS



SYLVESTER STALLONE

Stallone's curator said the actor didn't want to own the work anymore.

"He only bought works with T&A," says Kostabi. "But when I heard he was upset, I wrote him a letter apologizing. But he wanted those works out of his house as fast as possible. In the end, I bought the works back from him because I didn't want there to be any more hard feelings."

Stallone and his curator could not be reached for comment.

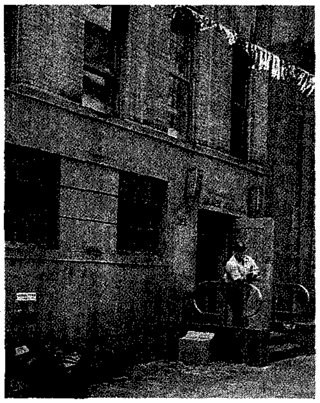
RESTAURANT NOTES FROM ALL OVER

Shelly Shuster, part owner of Columbus and Marigold, plans to start a restaurant with comedian Jackie Mason. Shuster says it will open in early December on 49th Street off Broadway and will serve Continental food. . . . Hugh Weir, formerly of the Plaza and the Waldorf, has just been appointed catering director of '21.' . . . Central Falls, the restaurant and art gallery that has been a popular brunch spot in SoHo for ten years, has closed. "I'm sick of paying this rent and watching SoHo's pioneers being driven out of the neighborhood," says owner Bruce Goldstein, who will continue catering at film shoots. His rent has gone from $2,000 a month in 1978 to $18,000. . . . After seven years at Tavern on the Green, general manager Bruce Axler has resigned. . . . Jerry Brandt, who formerly ran the Ritz, is opening a club on the site of his short-lived restaurant Jerry's, at 23rd Street and Eleventh Avenue, in early October. Spo-Dee-O-Dee will be modeled on a forties-style dance hall.

HOMELESS CENTER SEEKING SHELTER

The St. Agnes center for the homeless, which provided shelter for more than 400 people each night last winter, is closing. The center, run by the First Moravian Church in a building owned by St. Agnes, was opened last winter to aid the growing number of homeless men and women living in Grand Central station. The city-funded center was started by the Grand Central Partnership, a group of corporations and property owners trying to clean up the area around the station. Reverend Winfield Peacock, the center's director, says St. Agnes will close the shelter in order to refurbish the building.

"We're trying to find a new location, but we haven't been successful," says Reverend Peacock. "We expected that the Grand Central Partnership—which got us to open the shelter in the first place—would help, but it hasn't offered us any assistance. We'll close between November 1 and the spring." The Partnership's president, Dan Biederman, says, "We plan to evaluate programs for the homeless in the area before we decide how to proceed."



THE ST. AGNES CENTER

D'VORKIN MAKING RADIO WAVES

Lewis D'Vorkin, the former page-one editor of the *Wall Street Journal* who abruptly resigned in June, has been hired by Business News Broadcasting. The radio network plans to start broadcasting nationally, 24 hours a day, from New York and Washington early next year.

D'Vorkin, who filed for personal bankruptcy in August with debts of about $129,000, is a consultant to the all-business-news network and will become its managing editor in January, says vice-president of marketing, Joe Knowles.

D'Vorkin wasn't available for comment, but Knowles says, "Lewis will come up with story ideas, help dig up breaking news, and find creative angles on reporters' segments. There were a lot of ugly rumors going around about Lewis and his finances, but he's answered all of our questions to our satisfaction, and we feel lucky to get someone of his caliber."

LENI RIEFENSTAHL

LENI RIEFENSTAHL REMEMBERS

Doubleday is publishing the memoirs of Leni Riefenstahl, the photographer who made the Nazi propaganda documentary *Triumph of the Will.* Riefenstahl, who was rumored to be Hitler's mistress, was a dancer and choreographer and a glamorous figure in Berlin's café society before she became a filmmaker for the Third Reich. "Leni was actually pretty naive about politics, and she explains in the book that she didn't have a relationship with Hitler," says Jim Fitzgerald, who is editing the book, due in stores in the summer of 1989. "She just did the Third Reich's P.R., which almost wrecked her film career. But she managed to recover and now, at 86, does underwater photography." . . . Penny Marshall, fresh from her success as the director of *Big,* has acquired the rights to *The Risk Pool,* Richard Russo's follow-up to his critically acclaimed *Mohawk.* The book, which deals with a father and son's relationship in a fictional upstate New York town, will be published by Random House in November. The former *Laverne and Shirley* star plans to make the film with 20th Century Fox, says a source, and hopes to have Robert De Niro play the lead role.

Photographs: top, Ralph Dominguez/Globe Photos; center, Donal Holway.

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The Bottom Line/John Crudele

MANAGING MIKE'S MILLIONS

ADVICE FOR A CHAMP

DEAR MIKE TYSON:

I saw Donald Trump on TV the other day offering to give you financial advice. But I'm told he hasn't come through yet.

Excuse me for being so bold, but I took the liberty of asking three well-known financial advisers how you should invest the $50 million a year some say you could earn during your boxing career. We hear you have most of your already sizable assets in simple things like Treasury bills and money-market funds. And you and Robin do have that house over in Bernardsville, New Jersey.

That'll keep you from starving and freezing, but quite frankly, it's not the best way to safeguard your old age.

Remember, Mike, other athletes have squandered fortunes because of bad advice. Joe Louis had to become a greeter at a casino to make ends meet. And we've all heard about Kareem Abdul-Jabbar's money-manager problems.

So, here are the gifts from the three wise men:

Allen Furst, president of ProServe Financial Services Inc., which acts as agent/adviser for basketball stars Michael Jordan, Patrick Ewing, and other top athletes, thinks you should be very conservative with your first $50-million in assets. Even if this money is only put in the bank (something, incidentally, that nobody recommends), it'll give you at least $3 million a year in interest to live off should your career end suddenly.

You should be handling your assets as if you were a company, Furst recommends. An investment committee should be set up with, say, someone who specializes in real estate and someone for stocks. "Never put all this responsibility on one person," he says. The committee should meet often, and you should make yourself its chairman so that you keep ultimate control over your assets.

After the first $50 million is set aside, Furst thinks, you could get more aggressive. Sixty percent of any new money should go into real estate (shopping centers and apartment buildings, in good areas, that throw off sizable income), venture-capital deals, and growth-oriented stocks rather than those that pay good dividends. Another 30 percent of your money should stay conservatively invested in municipal bonds and money-market funds. And 10 percent, Furst says, could be "mad" money—used for risky ventures like starting new product lines that bear the Tyson name.

Jeffrey T. Buckner, head of the St. Louis investment firm Plancorp Inc., suggests that you put 40 percent of your money into fixed-income investments and 60 percent into things that have the potential for good growth.

Buckner, whose clients are worth from $1 million to $50 million, says that only 2 percent of the fixed-income portion of the portfolio should be invested in ultra-conservative instruments like money-market funds, Treasury bills, and CDs.

TYSON: *Some experts advise aggression.*

The rest of the fixed-income portfolio should be equally divided between tax-deferred investments (like annuities that can be redeemed when you are 59½ years old) and a "laddered" portfolio of municipal bonds, with maturities of three to ten years. Buy those municipal bonds in New Jersey—as a resident, you'll get a double tax exemption—and buy them in amounts of no less than $250,000. That will get you an institutional discount on commissions, says Buckner.

Thirty-five percent of your growth-sector portfolio should be put into the stock market, with a slight bias toward blue-chip stocks rather than speculative over-the-counter issues. But Buckner says that under no circumstances should you pick the stocks yourself. Stick to fighting and let someone else spar with the market.

Buckner says you should also buy some commercial real estate through limited partnerships with 15 percent of the growth portfolio. And 10 percent could be invested in equipment-leasing or energy-related investments, but only through limited partnerships so that your liability is limited.

Now for the bad news. Barry Salzberg, the bigwig on taxes over at Deloitte Haskins & Sells, says there isn't much you can do to avoid paying Uncle Sam. Sure, you can defer some income by having it paid over a number of years, as some baseball players do. But then you might be at the mercy of fight promoters who decide not to pay you. Stretching out your income could also be the wrong move if future income-tax rates climb above this year's relatively modest 28 percent maximum.

If you're in a charitable mood, you could set up a foundation. You could sock away 30 percent of your adjusted gross income this way, and the government will essentially be giving you 28 cents for every $1 you donate.

LAND HO!

WHEN WALL STREET THINKS OF Northwest Airlines, it usually thinks of planes. But it turns out that NWA Inc., the airline's parent, has another asset—real estate in Tokyo worth hundreds of millions of dollars.

Few people on Wall Street knew about the land until someone recently offered to pay $200 million for just one small parcel. NWA, which is very secretive about the land and turned down the offer, is said to own four properties in the land-starved city.

NWA's situation is an extreme example of what's happening elsewhere in corporate America. Companies—usually those in the retail business—suddenly find themselves land rich and vulnerable to corporate raids.

"I see a lot of attention being paid to corporate restructurings," says Kevin Haggarty, executive vice-president of Cushman & Wakefield, "and more and more of them are going to be concentrating on real estate." Cushman, a giant New York–based real-estate firm, has helped a number of companies, includ-

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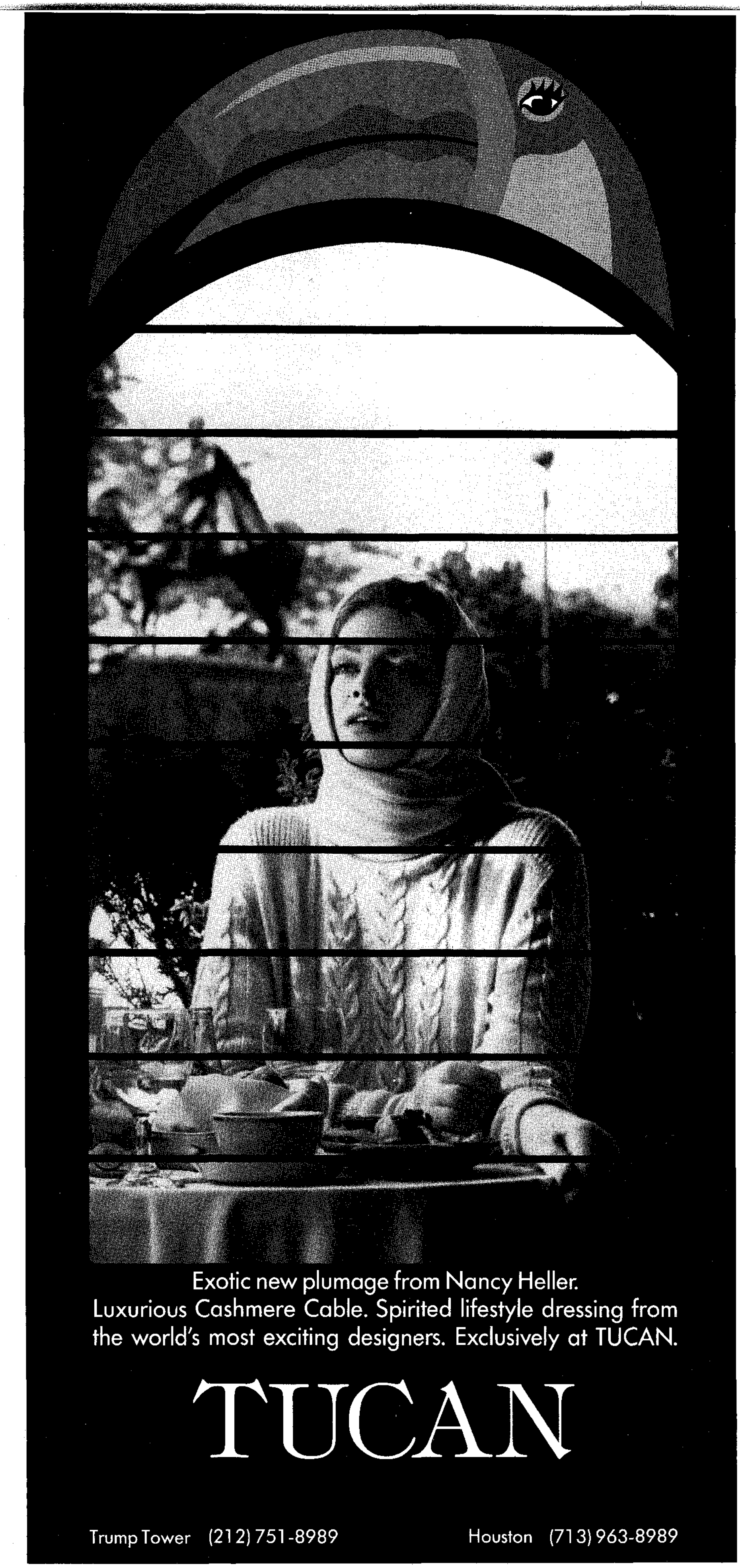
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ing Manville and Honeywell, cash in the value of buildings and vacant land.

FOOD FIGHT

A DISAGREEMENT OVER WHETHER THE Horn & Hardart Company should be taken private in a leveraged buy-out may have led to the management shake-up announced by the company last week.

Barry W. Florescue, who resigned suddenly as chairman of the New York–based restaurant-and-mail-order company, said he favored the buy-out and had been pushing for one since the summer of 1987. But Florescue said other members of the company's management did not agree with him. He said he told Horn & Hardart's board that "if they didn't want to do what I wanted to do, I didn't want to stay."

Horn & Hardart announced last week that Florescue was leaving the posts of chairman, president, and chief executive, and that it had given him $4 million to end his employment contract. The company also gave him another $2 million in exchange for an option to buy 1.3 million shares of stock that Florescue owns.

Florescue said another disagreement between him and other managers involved the mail-order business of the Hanover Companies, a subsidiary. Florescue said he was led to believe by people at his company that someone had tried to acquire Hanover. But he said others at Horn & Hardart didn't want to sell.

Donald Schupak, who took over for Florescue, said the change was made because the company hadn't been performing well: "Outside board directors and Florescue decided to discuss whether it was time for a change."

What about Hanover? Schupak said Horn & Hardart often gets inquiries about its companies and real estate but never anything resembling a formal offer.

THE RUNOFF

THE BANK OF JAPAN ADVISED FINANCIAL institutions to conduct business as usual if Emperor Hirohito dies but asked them not to entertain clients or solicit new business during the mourning period. There has been concern that the emperor's death might disrupt financial markets if Japan suspended business dealings for a while. . . . The government says real wages have jumped about 4 percent this year. But Merrill Lynch says that gain is actually due to new job growth rather than raises. . . . Bidding for Tenneco's energy properties ended Friday. A preliminary announcement could come this week, but the winning bidder probably won't be known until at least October 11. The betting is that Amoco or Exxon will take the prize. ■

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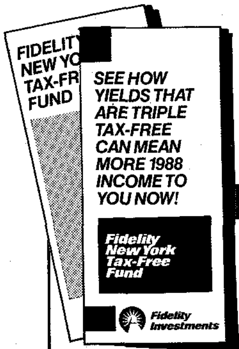
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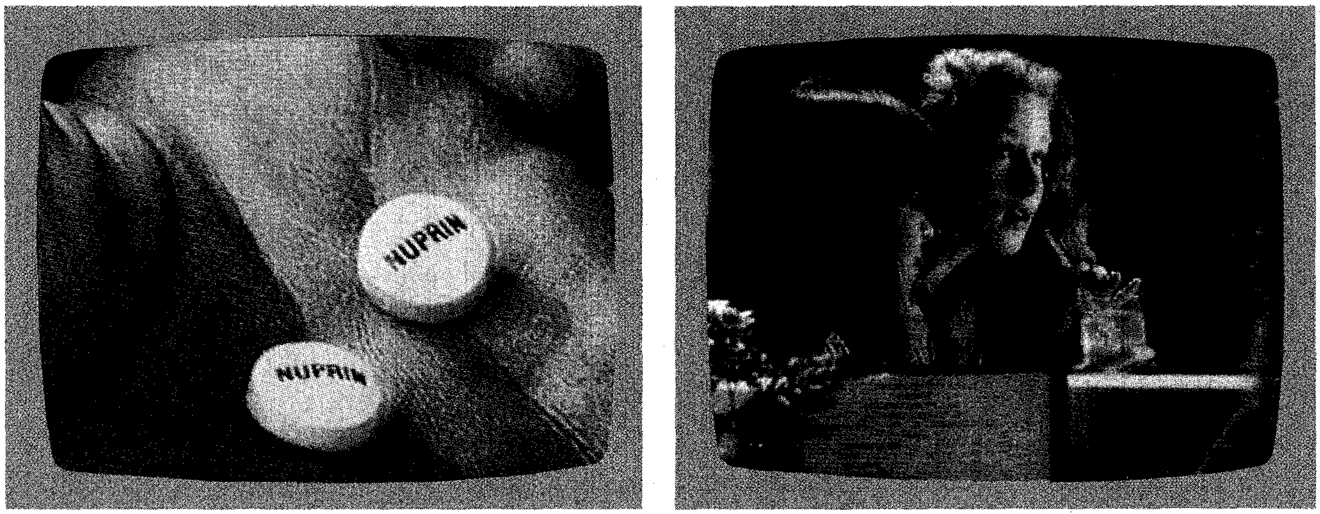

ALL THE RAGE: *The "B & W with a splash" technique lets the product (here, Nuprin and Cherry 7UP) leap out from a drab background.*

THE NEW COLOR GAME

"B & W WITH A SPLASH." IT MAY SOUND like a successor to the Sea Breeze, but this is no cocktail, it's the latest advertising rage—highlighting black-and-white ads and spots with splashes of color. Once primarily the domain of small-budget marketers, the technique is showing up in magazine ads and television commercials for products as varied as Kool-Aid and DeBeers diamonds.

In ads for Eternity (Calvin Klein), Couture (Halston), Coco (Chanel), and Knowing (Estée Lauder), colored perfume bottles stand out against brooding black-and-white photos. To promote Liaisons, Max Factor applies patinas of yellow, blue, and pink to grayed photos of a pair of lovers. DeBeers teams sepia-toned photos of sophisticated women with true-color pictures of their glistening diamonds. Hanes's Silk Reflections panty hose shows up in full color, but the women wearing it are color-drained. In Waldenbooks ads, book jackets glisten colorfully while readers, shown in B & W, fade into the background. Procter & Gamble superimposes a blue package of Sure deodorant over a B & W photo of users. Hennessy's amber cognac glows in the hand of its starkly B & W imbiber. In ads for Finesse hair products and Nescafé coffees, the products are brightly colored, the models color-drained. Maidenform has put grainy B & W pictures of men talking about lingerie above a pink corporate logo. For Georges Marciano's Guess? jeans, just the signature is scarlet, and in Beefeater ads, only the logo, the London gent's coat, and the YOU in the headline WHAT DID YOU DO TO DESERVE BEEFEATER? brighten the page.

The story is much the same on television. Nuprin, Bristol-Myers's yellow pain tablet, stands out against its white competitors. Kraft cheese alternates colorful footage with B & W photos that look as if they were taken from a family photo album. Kool-Aid and Clairol mix B & W with splashes of color. Cherry 7UP uses splashes of pink in mostly dark boy-meets-girl romances. And in a new Shearson Lehman Hutton spot featuring Henry Kissinger answering a reporter's economic questions, the only color is the blue box bearing the Shearson logo.

"The intent is largely to help the product advertised jump off the page, but whereas a year ago the technique was exploited for its novelty, now it's being used more and more inventively—not strictly to go from problem to resolution or night to day, but as another hue on the palette," says Steve Novick, an executive vice-president at Grey Advertising. The technique is widespread because "people see what's effective and emulate what works. Its use can be pointless—like celebrity presenters chosen without rhyme or reason—but used strategically, for a valid reason, it can be gangbusters and based on more sound thinking than the New Wave commercials, or spots tinted with blue or green filters, which were the vogue a few years ago."

The technique, borrowed from MTV, is usually accomplished by "washing out" the color from scenes with a computer-driven machine called a Paintbox, says Bob Skollar, vice-president of Grey Advertising. It is almost the reverse of colorization, except that washing out isn't as expensive. Still, "washing out certain elements as opposed to whole frames can be costly," says Joy Berman, production manager at Editel, a production-specialties company. "There are 30 frames per second, and retouching each of them is an arduous, time-consuming process."

"When you're selling headache tablets, your jaded audience is turned off by 'stronger' or 'faster' or 'gentler,' " claims Harry Azorin, creative director for Nuprin at Grey Advertising. "We had gathered together all the competitive pain relievers and were mulling what to do to break through when—eureka!—it hit us that Nuprin's color underlined its uniqueness among the rival white medicines. We decided to make it a hero in a visual way because viewers increasingly tune out the words in TV commercials." In Nuprin spots, people who suffer dental agonies and painful falls are shown in black and white testifying that these miraculous "Little. Yellow. Different. Better" pills work even on their worst pain.

"We weren't looking to be trendy with Nuprin, but we've gotten caught up in a trend," Azorin says. "Historically, many drug companies have gone from B & W to color to show relief, and other marketers have used flashbacks in B & W to distinguish the past from the present. But no one else had done it in our pain-relief category, and when we did that, we solved a specific problem." Since the campaign began, a year ago, Nuprin has increased its share of the analgesic market by 28 percent and has become the fastest-growing ibuprofen pain reliever.

Kraft uses the technique to "convey a

Photographs by Donal Holway.

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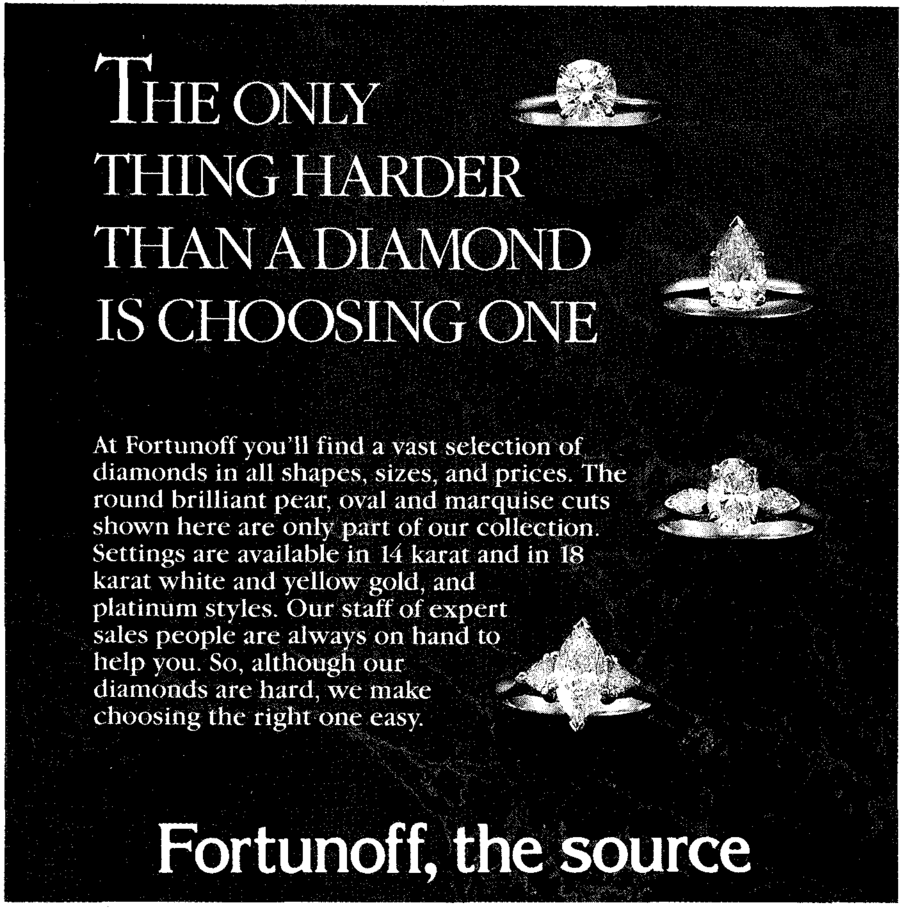

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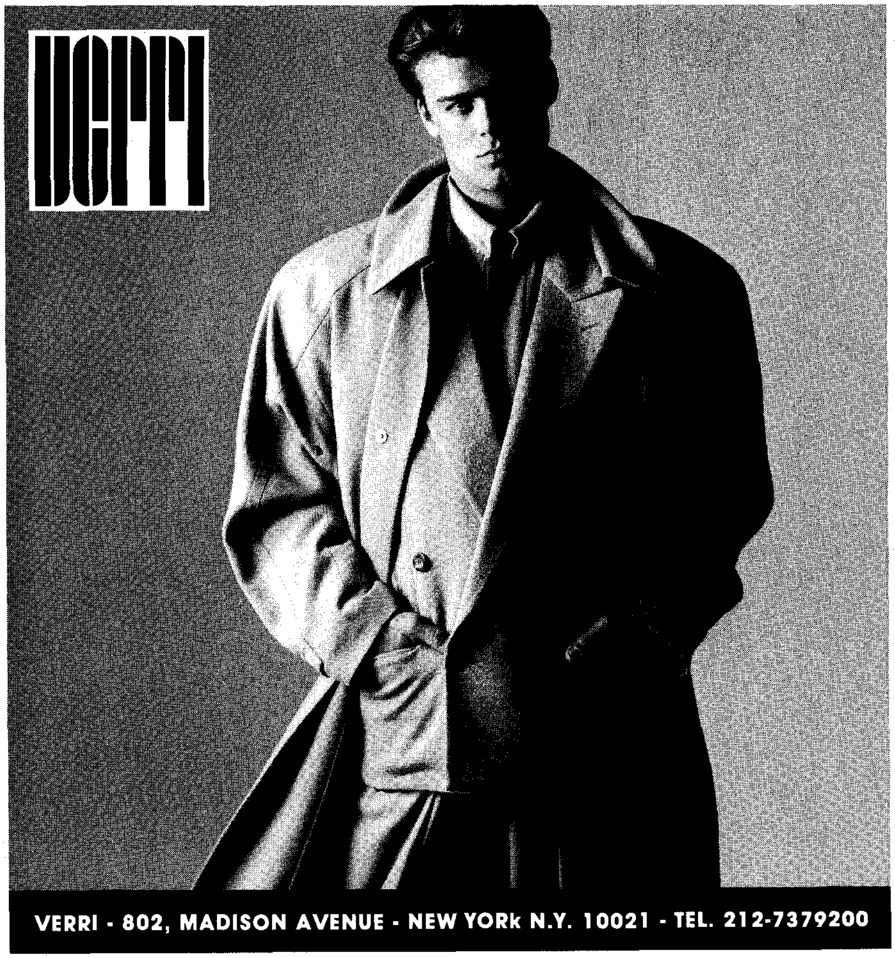

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sense of realism in family portraits the way color never could," says Sadru Patel, account supervisor for Kraft at the Leo Burnett ad agency in Chicago. "And it taps a universal chord; we've all grown up with family albums with black-and-white pictures in them. While it's true that black and white and color contrast nicely and make the product stand out, there was a strategic reason for using this: No one else in our category has adopted the technique."

Cherry 7UP, introduced in February 1987, was the first major pink soft drink, says Janet Brown, an account supervisor at Leo Burnett. "We opted to use a B & W background—with suspenders, ties, a rabbit's foot, earrings, a bow in the girl's hair, and other accessories that telegraph 'cool' to kids—to bring out the inherent drama of the product. I don't know if this technique would work for a product without a distinctive color story, but it has certainly worked here. Tracking studies indicate that nearly every teenager is aware of Cherry 7UP, and that in their minds it's a cool brand."

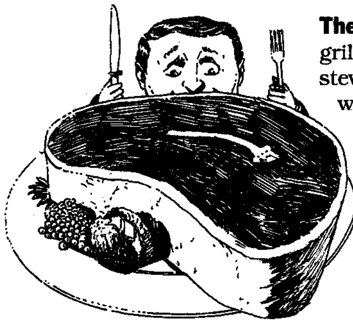
NBO Stores hit upon the dusky look in March, after casting about for "anything that would grab the viewer's attention," admits Susan Leventhal, director of advertising and marketing. The new commercials took the logical step beyond the clothing chain's year-old B & W spot punctuated at the end by NBO's red-socks logo. In the current spot, men in NBO clothes are shown—in color—standing in front of screens bearing black-and-white images of women. The spot cost a modest $75,000 and generated an astounding 94 percent recall, notes Leventhal.

For years, MTV-type rock videos have used flashes of color to lift images like drumsticks and guitars out of their somber backgrounds. And advertisers have used the technique to achieve a *Zelig*-like look, relating a product to a bygone era by juxtaposing vintage film clips with modern situations. Three years ago, for example, Hershey chocolate interspersed black-and-white footage of Groucho Marx, Teddy Roosevelt, Louis Armstrong, and the moon-walking astronauts with color footage of its candy bars in order to position it as "one of the all-time greats."

But some advertisers were well ahead of the trend: In the early eighties, Boeing's ad with two black-and-white photos of its newest aircraft bore a sunny-yellow sticker commending the employees who had made aviation history. And since 1969, Dewar's ads have profiled subjects in black and white while rendering Dewar's scotch, in both the bottle and the glass, in a mellow gold. The technique was eye-catching and powerful—and still is. But overuse could make that power fade. ■

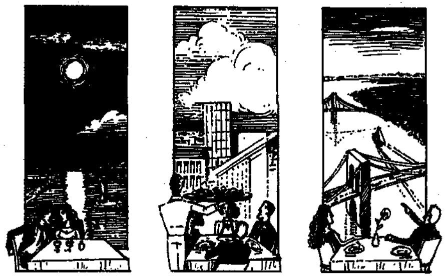
THE TASTE OF NEW YORK BEGINS AT THE WORLD TRADE CENTER

From a quarter mile up, the city certainly looks appetizing. As well it should; what with the hustle and bustle of all the food markets below and the tantalizing delights of 13,000 restaurants. Luckily, to get the taste of New York you don't have very far to go. You can begin right here. The 22 eating spots at the World Trade Center are great places to sample Manhattan's culinary pleasures. In fact, if you really can't wait you can even grab a little something at the Observation Deck snack bar.



The Market Dining Room. Butcher cuts of meat grilled over charcoal, fresh seafood, Fulton Market stew & the pick of the day's vegetables. Fine wines by the glass & an outstanding wine list. On the Concourse. L M-F 11:30-2:30, D M-F 5-10. Reservations suggested. 212/938-1155.

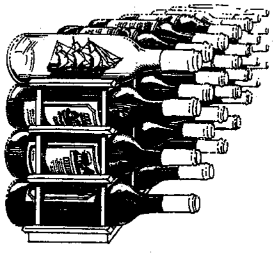
The Market Cafe. Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-3:30, D M-F 5-10 (piano music 5 on), Sa 11:30-8.

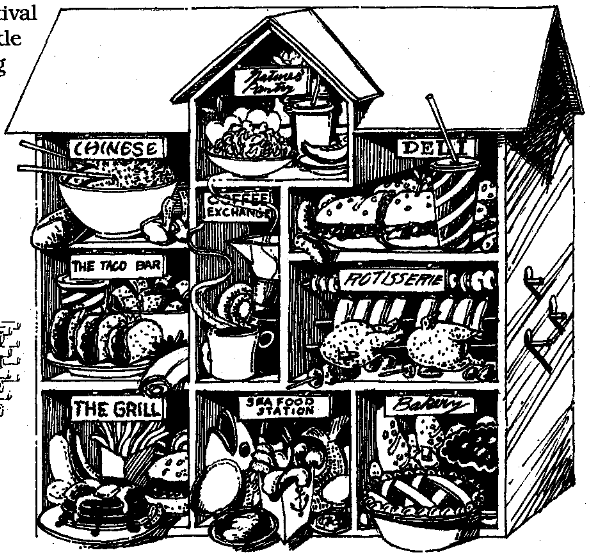


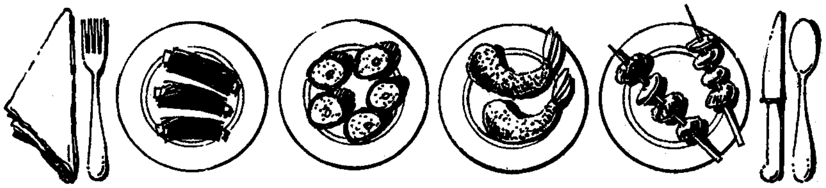
The Restaurant at Windows on the World. NYC's most spectacular restaurant offers city views from every table, a 600-selection wine list, and international cuisine. Table d'hote $29.95-$33.95 or a la carte. 107th floor, 1 WTC. D M-Sa 5-10, Grand Buffets on Sa 12-3:30 & Su 12-7:30. Reservations. 212/938-1111. No denims; jacket and tie required.

Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.

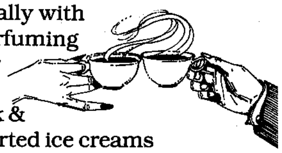
Big Kitchen. A food festival made up of eight little eating stops purveying oysters on the half shell, burgers, salads, even Chinese food. On the Concourse. M-F 7-7 & Sa 9-5 (some areas close earlier). 212/938-1153.





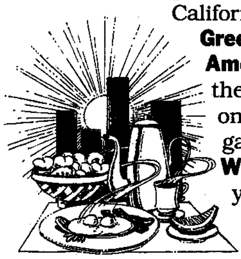


The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10:30, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100. No denims; jacket and tie required.



High tea for two at the Hors d'Oeuvrerie. Almost heaven, especially with Oolong & Earl Grey perfuming the air, strudel on your plate & live music. Plus, sinful cakes, dark & light mousse, and assorted ice creams & sorbets. M-F 3-6.

American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.



Next time begin with breakfast. At the Vista, have Philadelphia scrapple, Vermont sticky buns, California granola with strawberries at the **Greenhouse**, M-F 7:30-10:30; or the **American Harvest**, M-F 7-10. Ride up to the **Skydive**, 1 WTC, 44 floors up, for omelets & a view, M-F 7-11. For elegance & NYC at your feet, reserve at **Windows on the World**. Watch the city yawn and stretch and begin its day. 1 WTC, 107 stories high, 7:30-10:30 weekdays.

The perfect beginning (or ending) to any meal: The Deck. 9:30-9:30 daily. $2.95 for adults, $1.50 for kids & senior citizens. Phone 212/466-7377 for Deck information, 212/466-4170 for a copy of our self-guided walking tour brochure.

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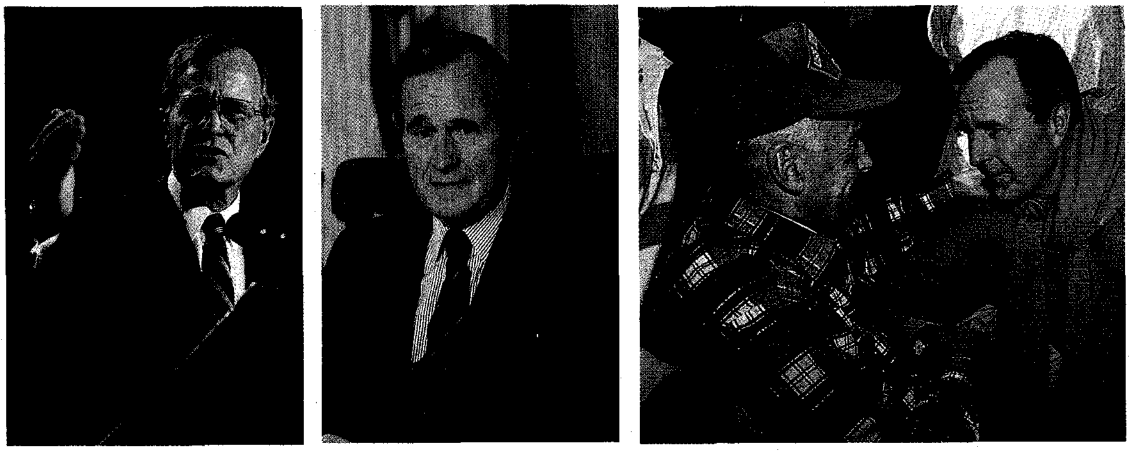
The National Interest/Joe Klein

THE GOOD, THE BAD, AND THE GOOFY

BUSH AND BUSHWAH



THREE FACES OF GEORGE: *A mercurial political style, part concocted image, part complex nature.*

I SAW GEORGE BUSH NEARLY GIVE A great speech last week. It was statesmanlike, visionary, and compassionate, beautifully written and earnestly delivered; unfortunately, it was delivered to a crowd of protein-deprived Ohio Republicans who wanted raw meat and were plainly disappointed by the poetry.

The effort also was marred by a halfhearted infusion of substance—the announcement of Bush's rather loopy and patronizing Individual Savings Account (ISA), whereby middle-class Americans could invest up to $1,000 a year and reap, economists said, a staggering $14.77 advantage in tax-free interest. Given the general derision that greeted the plan, I suspect the ISA will be filed appropriately forthwith. But the speech that launched it shouldn't be consigned to history so quickly.

It was written by the remarkable Peggy Noonan; her fingerprints—the populist humanity that was the best of Reagan, the telltale smudges of a wistful Democrat turned Republican—were all over it. There was the requisite Dukakis bashing, but a bit tamer than usual: The governor was an *academic liberal*—well intentioned but more comfortable with grant proposals than with humans. "Thanks to those cameras back there," she wrote and Bush read, "one of us will be a regular guest in your home most nights for the next four years. And while you're considering which of us you'd like to have sitting across from you at the dinner table, I thought I'd give you some reasons why you should set a place for me."

Nice, and Bush continued in that tone: He talked reasonably, for once, about his differences with Dukakis on defense and "values," introduced his benighted ISA—and then, remarkably, moved to the heart of what should have been the *Democrats'* campaign for president this year. "We love our prosperity; some of us even remember to thank God for it," he began. "But for all our wealth, I think we also feel a certain unease. . . . Divorce, latchkey children, TV, drugs, the end of the innocence we once, as a nation, knew. We wanted to be modern and we are, and it's been in some ways a mixed blessing."

Bush proceeded to ruminate on "the Americans of the latter part of the twentieth century—what will they say of us? That we were fat and happy? Let's hope not." Instead, he hoped for a more compassionate country and a "new engagement in the pain of others." He said he would increase support for programs like Head Start and others targeted for poor children, "because here's the funny thing: When we find those lost children, we will find ourselves."

In closing, he spoke of America, "in the world" with "a fist that is slowly made but, when made, used with great effect." And at home, with "a heart that does not bleed but feels . . . a great and striving people in a kind and gentle nation." Wonderful oratory, and the outline of something more—the vision of a moderate, decent, reinvigorated government. It addressed—and quietly criticized—the self-indulgence of the Reagan era and suggested a more humane path.

It was also a bit jarring. The evening before, in Hampton, Georgia, I had seen a fellow who *looked* very much like the same decent, moderate George Bush give one of the more hateful speeches of the campaign. The setting was breathtaking: the perfectly manicured meadow of a cattle farm at dusk. Bush was dressed casually in a blue work shirt with epaulets and chino pants. He was positioned—appropriately, it turned out—behind a barricade of baled hay. Appropriately, because his remarks were little more than a fusillade of cow pies directed at the hapless Dukakis, who—if Bush was to be believed—had virtually accepted Satan as his personal savior, as they say in that neck of the woods.

Bush rattled through a list of alleged ACLU positions that, he implied, Dukakis supported: removing "under God" from the currency and the Pledge of Allegiance, ending the tax exemption for churches and synagogues, ending the ratings system for movies, removing menorahs and nativity scenes from town squares, going easy on kiddie porn, legalizing drugs (including crack and heroin). It was unrelenting. The audience—basic rural white-bread with a smattering of GOP yuppies in search of redder necks—ate up the Bushwah, and may even have believed some of it.

The vice-president didn't go so far as to question the governor's position on fluoridation, but he did vow to make sure Dukakis stayed "where he's been all his life, on the left side of things." Which was not to say that Bush was questioning the Duke's patriotism: "I'm just gonna make him be what he is," he declared.

Someone should do the same for Bush, although it would obviously be a more difficult project, given the vice-president's mercurial style. Who is he, anyway? How could he deliver two such wildly divergent speeches with equal conviction in less than a day? Can either of these poses, the moderate or the mudslinger, have any relationship to the "real" George Bush, who friends insist disdains the political hurly-burly? Clearly, these are concoctions of the vice-president's campaign staff, part of a brilliant and entirely cynical strategy that seems to have worked perfectly so far.

The month of September was dominat-

Photographs: from left to right, Phil Huber/Black Star; Cynthia Johnson/Gamma-Liaison; Ira Wyman/Sygm

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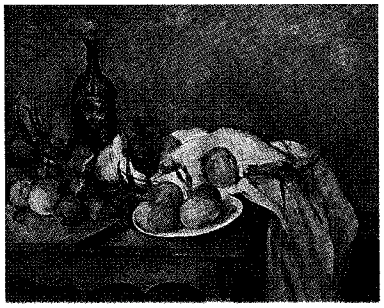
Musée d'Orsay

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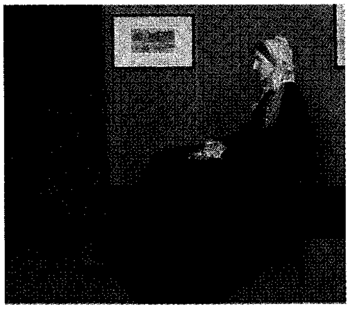
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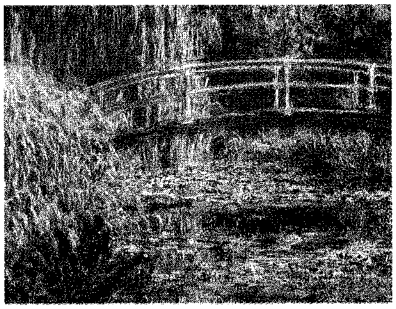
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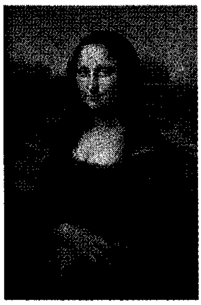
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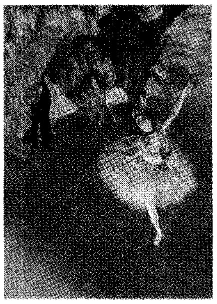
Turn the page and see how these savings can be used to custom build a fabulous French vacation for two with an AIR FRANCE/JET VACATIONS FLEXI-PLAN.®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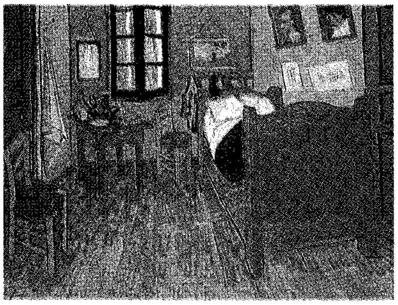
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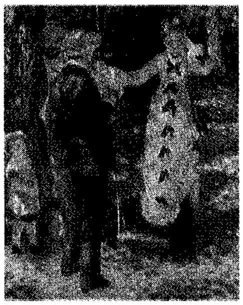
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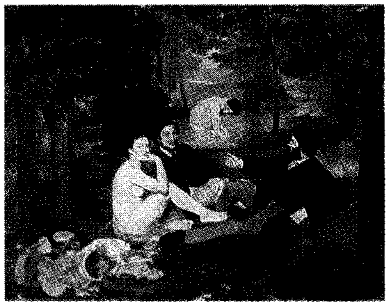
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THE FINE ART
OF FLYING
AIR FRANCE

ENTER THE $200,000 FINE ART OF FLYING SWEEPSTAKES. SEE REVERSE SIDE FOR CONTEST AND SWEEPSTAKES DETAILS.

THE AIR FRANCE $200,000 FINE ART OF FLYING CONTEST AND SWEEPSTAKES.

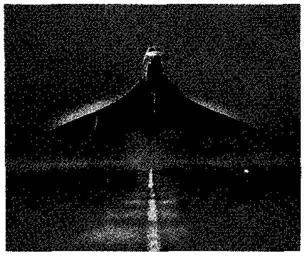
How To Enter • Identifying the artists on the other side can win you valuable savings, but no matter how you do, simply filling out the entry form enters you into the Air France $200,000 Fine Art Of Flying Sweepstakes.

CONCORDE VACATION GRAND PRIZE

Grand Prize • 1 winner and a guest will travel round-trip to Paris on the Concorde to enjoy a magnificent week-long vacation, including luxurious accommodations at the Crillon Hotel, airport transfers and 2 days of personal Executive Car limousine service.

First Prize • 10 winners will each receive round-trip Concorde tickets for two so they can travel to Paris in unrivaled style.

Second Prize • 50 winners will each have the opportunity to experience the "Fine Art Of Flying" with a pair of round-trip economy class tickets to Paris.



Third Prize • 100 winners will each receive a special edition reproduction of artwork commissioned by Air France representing "The Fine Art Of Flying" as interpreted by international artists.

THE FINE ART OF FLYING

AIR FRANCE

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OFFICIAL ENTRY FORM • SEE RULES FOR DETAILS

Legibly print or type the information requested below.

Tear out, fold and mail this **entire page** to: Air France $200,000 Fine Art Of Flying Sweepstakes, P.O. Box 4042, Beverly Hills, CA 90213-4042.

Name ______________________________

Address ______________________________

City ____________________ State __________ Zip __________

Business Phone # ____________________ Home Phone # ____________________

Entry form must be received by 11/30/88. Must be 21 or older to enter.

☐ Enclosed is a self-addressed, stamped envelope. Please send me the discount voucher I have won in the Air France Fine Art Of Flying Contest, and enter me in the Sweepstakes.

☐ I do not wish to receive the discount voucher in the Air France Fine Art Of Flying Contest, but please enter me in the Sweepstakes.

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AIR FRANCE $200,000 FINE ART OF FLYING CONTEST AND SWEEPSTAKES RULES

These are not the complete Official Rules. For complete Official Rules, please send a stamped, self-addressed envelope to:
Air France Official Rules
P.O. Box 4023, Beverly Hills, CA 90213
(Washington and Vermont residents need not include return postage)

1. NO PURCHASE NECESSARY TO ENTER SWEEPSTAKES OR RECEIVE PRIZE. MUST BE 21 OR OLDER. Contest and Sweepstakes Entry Form available in various national magazines. Or you may send a request with a self-addressed, stamped envelope to: Air France $200,000 Fine Art of Flying Sweepstakes, P.O. Box 800, Beverly Hills, CA 90213-0800. (Washington and Vermont residents need not include return postage.) Requests for entry forms must be received by 11/7/88. Completed entry forms must be received no later than 11/30/88. Contest and Sweepstakes open to residents of the United States, except contest portion, which is void in Arizona, Maryland and Vermont. All contest participants are automatically entered into the Sweepstakes.

2. HOW TO PLAY THE CONTEST. Scratch off the one name you believe correctly identifies the artist who painted the masterpiece in each of the eight selections. Then refer to the box in the middle of the page to see what you have won. (CONTEST ENTRY VOID IF MORE THAN **ONE** ANSWER FOR ANY PICTURE IS REVEALED IN PART OR IN WHOLE.)

3. DISCOUNT TRAVEL VOUCHER WINNERS. Discount Travel Vouchers are good for reductions of $150, $200 or $300 on specific vacation packages, based on two people travelling together and sharing accommodations and car if applicable. Persons travelling alone are entitled to receive discount of one-half stated value. Discount vouchers can only be applied toward any of the Flexi-Plan® elements consisting of hotel accommodations, sightseeing excursions, dine-a-round program, museum pass, Paris metro pass, Rail pass, Rail 'n Drive program, Hertz auto rentals, and auto leases listed in the 1988/89 FALL/WINTER Jet Vacations Flexi-Plan® catalogue. DISCOUNTS MAY NOT BE APPLIED TO AIR FARES. Hotel rates are based on customer's selection of accommodations from Tourist, Superior Tourist, First Class, or Deluxe categories. Information about specific vacation packages is available by writing for an Air France/Jet Vacations Flexi-Plan catalogue to. Air France/Jet Vacations, 888 7th Avenue, New York, New York 10106, or from any Air France office or your local travel agent. All Flexi-Plan elements subject to availability. REFER TO 1988/1989 FALL/WINTER JET VACATIONS FLEXI-PLAN® CATALOGUE FOR COMPLETE DETAILS AND CONDITIONS OF EACH VACATION PACKAGE.

In order to qualify for the purchase of any land package, round trip transatlantic travel on AIR FRANCE is required. Air and land arrangements subject to availability.

4. TO REDEEM $150, $200 & $300 DISCOUNT TRAVEL VOUCHERS. Tear entire page along perforated line. Check appropriate box on the Official Entry Form and enclose a self-addressed stamped envelope (#10, 9½"×4¼") to receive discount voucher. Discount Travel Vouchers may only be applied to Flexi-Plan elements described in the Air France/Jet Vacations Flexi-Plan catalogue. Only one discount travel voucher may be applied to any vacation package described in the Air France/Jet Vacations Flexi-Plan catalogue.

5. TO ENTER THE AIR FRANCE $200,000 FINE ART OF FLYING SWEEPSTAKES. Send your completed Entry Form to: Air France $200,000 Fine Art of Flying Sweepstakes Headquarters, P.O. Box 4042, Beverly Hills, CA 90213-4042. Enter as often as you wish, but each entry must be hand-printed or typed, mailed separately and received by 11/30/88.

6. SWEEPSTAKES PRIZES. ONE GRAND PRIZE—7 day/6 night Round Trip for two to Paris, France. Approximate retail value as of 9/1/88, $13,000. Vacation package consists of only: 2 round trip air tickets on the Air France Concorde departing from JFK International Airport, New York. Seven days and six nights lodging for two in one double occupancy room at the luxurious Hotel Crillon in Paris, France; Round Trip transfers to/from the Charles de Gaulle Airport and Hotel Crillon; two days (limit 6 hours per day) of free personal limousine service provided by Executive Car Inc.

10 FIRST PRIZES—Round Trip for two to Paris, France, on the Air France Concorde departing from JFK International Airport, New York. Approximate retail value as of 9/1/88, $9,000.

50 SECOND PRIZES—Round Trip Economy-Class for two to Paris, France, on Air France from any city in the Continental U.S.A. serviced by Air France. Approximate retail value as of 9/1/88, $1,320.

Approximate retail value as set forth above, is based on regular Concorde and Air France adult APEX fares, is subject to change without notice and may vary depending upon point of departure. However, no cash difference will be paid to or required of any winner. Prize winners are responsible for transportation, transfers, meals and incidental expenses incurred in traveling to and from departing airport serviced by Air France in the Continental U.S.A. and Charles de Gaulle as returning airport. Winners are responsible for all applicable U.S. and French taxes and charges. Trips won in the sweepstakes must be taken by 12/31/89. Airline schedules are subject to change without notice. All travel arrangements subject to availability.

If Grand Prize and First Prize winners choose not to fly from JFK International Airport, New York, which is the only airport serviced by the Concorde, they may fly to Paris via Air France first class from any airport serviced by Air France in the Continental U.S.A.

100 THIRD PRIZES. Special Edition reproductions. Approximate retail value as of 9/1/88, $15. Prize consists of special edition reproductions of "The Fine Art of Flying," works commissioned by Air France and created by selected international artists.

7. CONDITIONS OF PARTICIPATION. All risks of loss, damage, destruction, delay and misdirection of entries remain with participant. Prizes may not be assigned or transferred or exchanged for cash. No substitution will be made for prizes. Not valid in conjunction with any other offer. All applicable taxes on prizes are the sole responsibility of prize winners. Prize winners may be required to sign an affidavit of eligibility and release. Persons travelling with Grand, First, and Second prize winners will be required to execute a liability release. By submitting an entry form and becoming a potential winner, you agree to the use of your name, address (city and state) and/or photograph, videotaping, or any likeness for advertising or publicity purposes and to use statements made by or attributed to you relating to Air France or its services for this or similar promotions without compensation and grant Air France any and all rights to said use. This promotion is void in whole or in part where prohibited by law and is subject to all federal, state and local taxes and regulations.

8. ELIGIBILITY. Employees of Air France, its advertising and promotion agencies and members of their immediate families, and travel agents are ineligible to participate in this program or to win prizes.

9. VERIFICATION. All submissions are subject to verification at the Air France Sweepstakes Headquarters.

10. GAME SCHEDULE AND AWARD OF PRIZES. The contest and sweepstakes begin on 9/23/88 and will end on 11/30/88. All entries received after the prescribed date are void and ineligible for Discount Travel Vouchers or entry in the Sweepstakes Drawing. Discount Travel Vouchers must be used for trips taken no later than 3/31/89 and may only be redeemed for Air France/Jet Vacations Flexi-Plan packages purchased in conjunction with the Discount Travel Vouchers. Discount Travel Vouchers will be awarded by the Air France Redemption Center within 30 days from the date of official verification, or as soon thereafter as reasonably possible. Sweepstakes prizes will be awarded in a random drawing on or about 12/12/88. The odds of winning are determined by the number of entries received.

11. LIST OF SWEEPSTAKES PRIZE WINNERS. For the name of the winners, send a self-addressed, stamped envelope to:
Air France $200,000 Fine Art of Flying
Sweepstakes Winners List
P.O. Box 4022
Beverly Hills, CA 90213-4022

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NO PURCHASE NECESSARY. PRINTED IN THE UNITED STATES OF AMERICA ed by the Bad Bush: the hard-nosed slugger who shoved Dukakis out of the political "mainstream" and off to the left. No doubt, the vice-president's handlers realized that this would require several truckloads of sludge (which they thoughtfully sluiced from Boston Harbor) and might alienate some moderates, but the immediate goal was to consolidate the GOP base in the South and West. It worked, with a strong assist from the opposition. Dukakis proved unable to defend himself against the onslaught, thereby giving credibility to the attacks and raising a subliminal question: How could he ever defend the country (or be tough on criminals, for that matter) if he couldn't defend himself?

Now for stage two: the Good George. With Dukakis shoved far off to the left, Bush will probably spend the next few weeks trying to assume a more moderate, *presidential* posture, delivering inspirational Peggy Noonan speeches and being "haunted" by slum kids (but not quite haunted enough to visit a slum and talk to any of them). This "kinder, gentler" Bush will be positioned to woo back the moderates who'd been turned off by his earlier style and by Dukakis's newly chiseled political profile. The Ohio speech was the first scouting trip up the mountain toward higher ground.

There are, however, *three* faces of George: the Good, the Bad, and the Goofy. And last week, the virtuosity of the first two was mitigated by a rare glimpse of the third: the amiable, somewhat distracted, often tongue-tied fellow who debated Michael Dukakis. There was nothing contrived about *that* George Bush; he was too complex to be the product of image-makers—at once stern and kind, self-deprecating and occasionally incoherent. Indeed, his reappearance after several months in mothballs served to revive a question that has followed Bush throughout his political career: Is this man *solid* enough to handle the job?

Dukakis, by contrast, seemed a rock. If the American people didn't know who he was before, they certainly know him now. But they may not like him very much. It was remarkable how closely Dukakis conformed to the Bush campaign's most generous characterization: Clearly, he seemed an academic liberal, and a classic of the genre at that—the sort who sees a problem and responds with a *demonstration project,* the sort who may actually believe "education . . . in the early elementary grades" really is the solution to drug abuse (no doubt, there are studies that "prove" his point). He spoke more credibly about programs than about people, more intently on the problems of welfare mothers than on those of two-income middle-class families. This may have been admirable, but it was inefficient. Handed a golden opportunity to refute his passionless reputation, he responded, "I'm somebody who believes deeply in genuine opportunity for every single citizen in this country, and that's the kind of passion I brought to my state."

Can you imagine spending the next four years with *that* guy at your dining-room table? And yet, George Bush—with peace, prosperity, a crackerjack campaign staff, and a coherent political philosophy that plays well in sound bites—was unable to win a decisive victory. The post-debate polls seemed to indicate that the contest was a draw, but the truth was probably a bit more tangled than that.

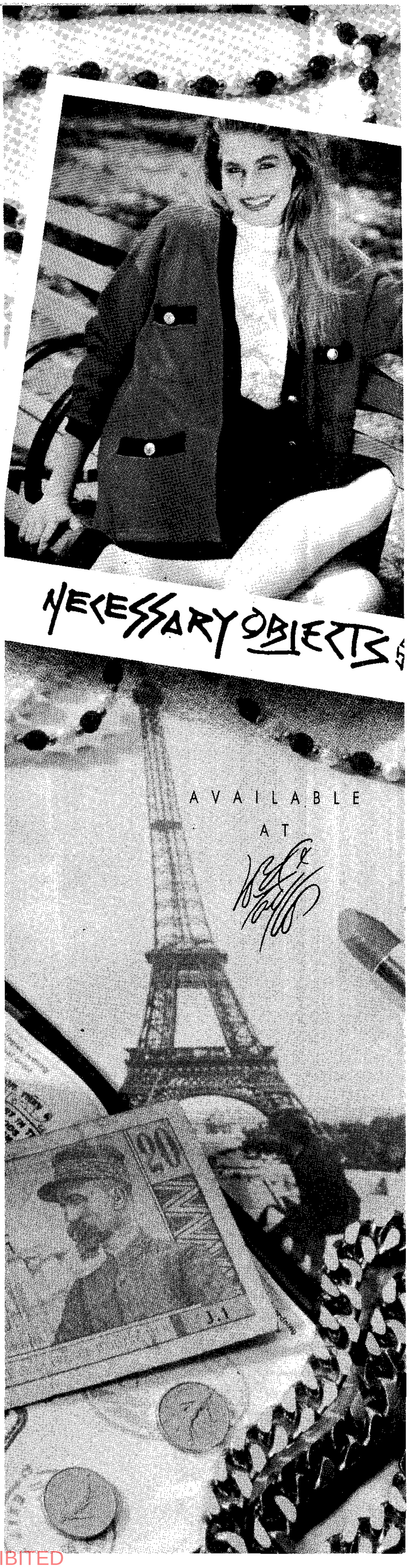
Dukakis's role in the process is now the same one he perfected in the primaries: In an odd way, he has become the safe choice. His brand of liberalism may not be very congenial, but there's no doubt that he is a solid, dependable sedan of a candidate. He has become an acceptable fallback position, someone a moderate might vote for if the other guy proves too strange.

That may not seem very likely, but it isn't impossible either. The high-powered cynicism of Bush's handlers has become a central issue in the race; it is likely that the campaign's vaunted daily message will be muddied by demands from reporters that the strategists produce a more accessible, less tightly scripted candidate—just the sort of situation they have tried to avoid.

In the debate, the unshackled Bush walked a fine line between amiability and goofiness. The public seemed to give him the benefit of the doubt this time, but there is a nagging carelessness to the man, a lack of discipline that can be perceived as less than trustworthy and may prove costly over time. He pushed many of the right buttons in Middle America against Dukakis, but there was a tremulous quality to the performance that will be placed in the same file as the naming of Dan Quayle as his running mate and saved for future reference.

Waiting for Bush to speak at Miami University in Ohio two days after the debate, I spoke with a young couple, Tim and Anne Lawson, who had watched the show and were troubled by what they'd seen. Tim, a graduate student, wanted more specifics before he made up his mind. Anne was less concerned with issues; she was worried about demeanor. "Normally, I'm the conservative one," she said. "But I was bothered by Bush. He has a lot of experience, but he didn't seem very self-assured. He seemed flustered. And I wondered—is that how he's going to represent our country?"

Anne Lawson wasn't near ready to do anything so drastic as vote for Michael Dukakis, but she will be watching George Bush more carefully the rest of the way. ■



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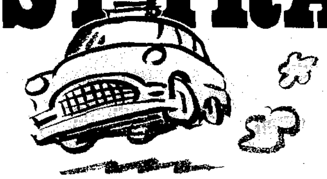


EDITED BY DANIEL SHAW

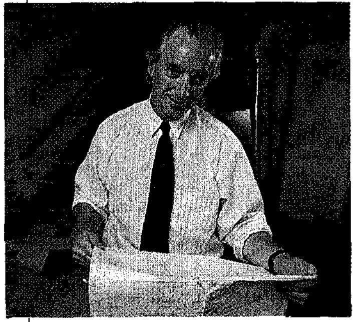
DOING GOOD

House of Hope

It's not the sort of event you'd expect Michael Graves to participate in. After all, show houses are normally a way for decorators to get their wares before the public in the hope of scaring up new clients. And yet, here's Graves, world-class architect, on his knees in the entry hall of the *Metropolitan Home* show house, at 126 East 65th Street. He's checking out his new black-and-white marble floor and wringing his hands over which of his plans to go with for the walls.

"I'm doing it because Dorothy asked me to," says Graves, rather gravely, I'm afraid. "And I'd do anything for Dorothy."

That's Dorothy Kalins, editor of *Metropolitan Home*. It was her idea to take the show-house concept and mix it up a bit. (The house on East 65th Street can be seen for $10, from October 6–30; an opening-night gala at the 26th Street Armory, on October 5—featuring Robin Williams, Bette Midler, and Peter Allen—will benefit the Design Industries Foundation for AIDS.)



Architect Michael Graves.

In addition to rounding up the usual suspects—society decorators Buatta, Hampton, et al.—Kalins has gotten Graves to give us his thoughts on entry halls, celebrity chef Wolfgang Puck to consult on counters and appliances, artist David Hockney to doll up the dining room, and gallery owner Holly Solomon to have her artists decorate one room.

With any luck, their efforts will raise a lot of eyebrows and even more cash for AIDS education and patient care—which, finally, is why Graves and company are going to all this fuss.

MARILYN BETHANY

BRIEF LIVES

FOLK IS IT

Growing up in Great Neck, Dan Storper always hated shopping Long Island's "Miracle Mile," a string of malls in nearby Manhasset. These days, Storper, whose mother used to bribe him with malteds to try on a pair of pants, is planning to open 50 branches of Putumayo, his chain of ethnic-clothing-and-folk-art stores. And some of those shops will be in suburban shopping malls.

"I'm not thrilled about the idea," says Storper, whose first shop was on the Upper East Side. "But they'll still *feel* like Putumayo stores."

At the original Putumayo, which opened in 1975, Storper tried to create a South American oasis—he sold traditional stuff like ponchos and tribal jewelry and packed the store with a selection of tribal art. The store was an instant success because of the mid-seventies craze for peasant fashions, and its funky clothes became something of a uniform for girls at schools like Dalton and Fieldston.

"I don't think I'm wildly creative," says Storper, 37. "But I have a good eye and a sense for form and fabric, texture and color."

Indeed, Storper's SoHo office is filled with Guatemalan carved slingshots, English Punch and Judy puppets, and Amazonian tribal masks. Dressed in khakis and an oxford shirt, Storper seems more like an anthropology professor than a New Age entrepreneur.

Putumayo's sales now exceed $10 million annually, and its look has evolved into a folksy version of Ann Taylor. "We've worked hard," says Storper, "to eliminate the stereotype of ethnic clothing."

Dan Storper: "I have a good eye."

After majoring in Latin American studies at Washington University in St. Louis, Storper decided to become an art dealer. He took a trip in 1974 to South America—haunting museums, visiting remote villages in Ecuador, Bolivia, and Peru in search of native art.

He held his first art show that year, in Great Neck, attracting a Bloomingdale's buyer who bought $4,000 worth of jungle baskets. He waited three months before returning to South America, because it took that long for him to get paid. Now, with his seventh store opening in Washington, D.C. (and a thriving wholesale business), he hopes to attract older, more traditional customers too.

Storper's talk of price points and venture capital doesn't seem to mesh with the original Putumayo concept—to introduce naïve ethnic art to the public. Still, on a recent trip to Guatemala, Storper, who was invited to an artisan's house to buy religious figurines, bought his elaborately carved wooden bed instead. "I made him promise he'd make another one even better," he says. "I don't want to destroy their heritage."

MEREDITH BERKMAN

Photographs: left, Alex Quesada/Matrix; right, Lawrence Ivy. Illustration by Gary Hallgren.

FOOTLIGHTS

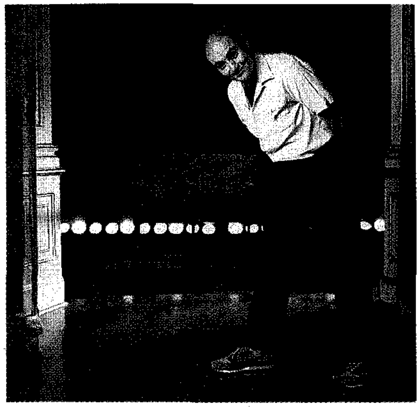
A Star Is Born?

WHEN TOM Mardirosian finally got a part in a play at the Public Theater, in 1985, he thought it was his big break. The part—a policeman in *Measure for Measure*—alas, did not make him a star.

"The Public job just led to more auditions," says the 40-year-old actor. "And a few more jobs."

Now, after playing cops and security guards on soap operas, and "the guy who arrests Eddie Murphy" in *Trading Places,* Mardirosian has top billing in *Saved From Obscurity,* a play he wrote about "an actor who *doesn't* become a star overnight."

Obscurity, which opens next week at Playwrights Horizons, began as a series of short parodies that Mardirosian performed for cast members between shows on matinee days. In one, he allows the usually silent character he played in *The Normal Heart*—a doctor who must listen to an angry activist—to say what he is really thinking. In another, he shares his feelings while waiting backstage as Burt Young's understudy in *Cuba and His Teddy Bear,* which starred Robert De Niro. The most popular skit features the banter ("I gotta get a new agent!") he shared with Sally Kirkland onstage every night in the background of *Largo Desolato,* a political drama set in Czechoslovakia.


Tom Mardirosian: "I've done garbage."

Eventually, he put the skits together for the show, which had a successful tryout at Playwrights Horizons last spring. "I've done wonderful stuff and I've done garbage," says Mardirosian, a baldish man with dark eyes. "And now I get to show people exactly what it's led to."

The 90-minute *Obscurity* follows him up and down the career path of the typical New York actor. Over the years, every time something terrific happened to him, Mardirosian thought that his luck would change.

"I got this good part in a new Sidney Lumet film," he says. But that picture, *Power,* was a flop. He got into the Eddie Murphy movie—except no one noticed. Then, Dell said his picture would grace the book cover of a prize-winning play in which he had played a security guard. But on the cover, his face was covered by someone else's hand.

So even though he's now a star, he remains skeptical about his career. "I can't imagine how a play about my life can help me," he says. "After all this time, are people going to start saying 'Get Tom Mardirosian for this show'? *Nah.*"

Richard Laermer

AMUSEMENTS

TOYING WITH NATURE

'GOD IS OUR FAVORITE designer," says Byron Glaser. "We admire His design: all things—blobby, skinny, round—working together extraordinarily."

So graphic designers Glaser and Sandra Higashi followed nature's pattern when they created Zolo—a toy made of more than 50 brightly colored wooden pieces that resemble things like mangoes and peanuts and snakes. The pieces combine to spawn a perky prehistoric predator, a zany reindeer, or an abstract sculpture elegant enough to grace a *faux marbre* mantel.

Glaser and Higashi, a SoHo design team who usually create ads for companies like Timex, had to fight to keep Zolo elegant, because manufacturers balked at the idea of a handmade, hand-painted toy with so many pieces.

"How about plastic?" urged one executive. But they were told it would cost $13-million just to cast the molds.

"What age group?" asked another.

But the designers knew they didn't want molds or plastic or an age group. They mustered their determination and, with a commitment from MOMA to sell the toy for $150, flew to Indonesia, where they could manufacture Zolo their way. They overcame the monsoon season, ignorance about lead-free paints, and a language barrier. And they found people who related to the organic shapes: Hundreds of Javanese form the soft, kiln-dried wood with their hands and feet, painting the pieces in whimsical colors, which are similar to those of their own native masks and decorations.

Higashi and Glaser play with Zolo.

The result has been compared to Tinkertoys and Cooties—even to Pee-wee's refrigerator. "It's not aggressive, it's not plastic, and you can't play with it *wrong,*" says Higashi. Some say Zolo lets anyone make Miró- and Picasso-like sculptures; others call it a latter-day Mr. Potato Head.

But Glaser and Higashi buck those comparisons. "Mr. Potato Head is always a potato," says Glaser. "We're encouraging Zolo to be *anything.*"

Kelli Pryor

TRUE TALES

I WAS STANDING IN THE lobby of an Upper East Side hotel, waiting to meet a friend. The only other person there was an elegantly dressed man, waiting for the elevator. Suddenly, a crazed man rushed inside, knocked the gentleman to the floor, shoved me against a wall, and ran back into the street.

Meanwhile, the maître d' of the adjacent restaurant, who was apparently frightened, locked its glass door and watched the scene unfold.

Stunned and shaking, I went to the door and asked him to please let me in.

Without opening the door, he replied, "Do you have a reservation, madam?"

Roberta M. Davis

Photographs: top, Harold Sinclair; bottom, Kelly Campbell.

THE URBAN STRATEGIST

GOING THE DISTANCE

NOT EVERY TAXI RIDE that costs more than $100 is the result of a cabbie's trying to cheat an unwitting tourist. John Rossalia of UTOG 2 Way Radio remembers the night when one cabbie took his fare for a $500 ride—from Manhattan to Montreal.

How could anyone be so decadent? The advantages of such trips have long been appreciated by bankers and corporate lawyers who need to get papers signed and back in one day. But there may be other reasons:

☐ You just missed the last flight to Providence, where you have a crucial meeting first thing the next morning.

☐ You and your spouse dread hauling six pieces of luggage to Penn Station, through the terminal, through Union Station in Washington, D.C., and on to yet another cab.

☐ You've been grounded by hordes of college students flying home for the holidays, by fog, cancellations, a pileup on the Long Island Expressway, or overbooked flights.

WHERE TO, BUDDY?

Destination (from Manhattan)	One-way taxi fare* (range)	One-way airfare** sample	One-way Amtrak fare***
Albany	$190 – 270	$79	$33
Atlantic City	125 – 204	49	NA
Baltimore	200 – 337	124	45
Boston	275 – 389	99	39
Chicago	950 – 1350	315	117
Hartford	125 – 185	95	21
Montreal	571 – 700	111	66
Philadelphia	110 – 178	135	29
Providence	250 – 317	106	36
Trenton	75 – 115	NA	22
Washington	300 – 405	99	47

* Tolls and tips extra; the range represents rates quoted by Fone-A-Car, Tel-A-Car, Minute Men Car Service, Tel-Aviv and IBC Limousine Service, UTOG 2 Way Radio Association, and XYZ Two-Way Radio Assn.

** Airfares are peak-hour rates quoted by randomly selected carriers.

*** Regular coach peak fares, not Metroliner.

Surprisingly, it's not *too* outrageously expensive to take a taxi instead of a train or plane. And if you're traveling with two or three friends or colleagues to the same destination, the cost may actually be competitive with airfares.

If you're bound for the capital on a weekday, you might pay $20 for a cab to La Guardia, $99 for the Eastern Shuttle, and $10 for a cab in D.C. Total cost: $129. Tel-Aviv and IBC Taxi and Limousine, which had the best rates in our survey, would charge $300, plus roughly $10 for tolls. Add a $50 tip and the cost is $360. But if you had two or three colleagues with you, the per-person cost would drop to between $90 and $120.

If you're headed for a suburb west of Boston, south of Albany, or in northern Maryland, you may get there even quicker by New York cab, since you won't have to wait for scheduled departures and won't have to take a cab from the other airport to your ultimate destination, which is really *closer* to New York.

"We go to Philadelphia all the time," says Tel-A-Car's general manager, Marty Silverstein, who says the trip costs $161 for his regular corporate accounts, who ride in Lincoln Town Cars. "In the summer, we take people out to the Hamptons all the time, even to Montauk Point, which costs about $190."

If you take a cab out of town, shop around, because prices vary considerably. If you're at the airport, chances are you can get a car right away, but most companies prefer 24 hours' notice.

You may be able to choose a car other than a yellow cab. At IBC and Tel-Aviv, another $15 added to the fare will get you a Cadillac or Lincoln Town Car; $10 on top of the regular price buys a station wagon you can cram with luggage.

And John Rossalia of UTOG says tips are welcome but not expected.

AS FOR YOUR RETURN trip, Mayra Rivera, head operator at Fone-A-Car, says they'll drive from New York to pick you up, charging only the one-way fare. If you take a taxi to your destination and stay only a few hours, Fone-A-Car will charge the one-way rate going, $24 an hour to wait for you, then half-fare to return to the city.

Tel-A-Car's Silverstein remembers one client, a screenwriter, who had to spend a weekend in Virginia, where his movie was being made. Since the writer had to be back in New York first thing Monday morning—and was afraid of driving himself—he hired a Tel-A-Car for the *entire* weekend, paying for the driver to stay in a motel.

The benefits of long-distance taxiing quickly diminish beyond 300 miles. Los Angeles is a seven-day, 3,000-mile trip, for which IBC and Tel-Aviv—the only companies that dared to make an offer—would charge $5,000.

JEFF BLYSKAL
AND MARIE HODGE

PRICES

HERE'S WHAT SOME THINGS cost this fall:

☐ Ten to twelve pounds of pick-your-own apples at Blue Jay Orchards (Bethel, Connecticut), $5.

☐ Crystal apple by Steuben (715 Fifth Avenue), $250.

☐ Calvados Busnel Hors D'age apple brandy at Cork & Bottle (1158 First Avenue), $27.75.

☐ Eight-inch apple pie at Zabar's (2245 Broadway), $2.98.

☐ Apple tart with caramel sauce at Le Cirque (58 East 65th Street), $7.

☐ One pound of Granny Smith apples at Balducci's (424 Sixth Avenue), $1.29.

Photograph by Mark E. Gibson/The Stock Market. Illustration by Debbie Dreschsler

RUTH RECOMMENDS

BY RUTH GILBERT

A Carnegie Hall performance October 9 features Stephen Sondheim's latest concert work, a new version of the Kurt Weill–Maxwell Anderson musical "Lost in the Stars," and Marc Blitzstein's newly discovered "Orchestral Variations."

'PASSIONATE EXTREMES'

SuEllen Estey (top) and Sarah Knapp in a scene from the comic chamber opera by George Quincy and Thayer Burch, which opens October 5 at the Theatre at Saint Peter's Church. It's about a beauty everyone wants to possess.

'FOCUSING ON THE PERFORMING ARTS'

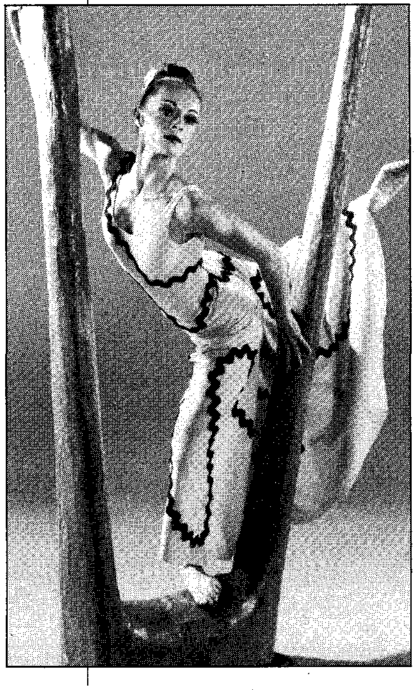
A photo of Bea Lillie clowning for Ray Fisher's camera in his exhibition, October 13 through January 7, of noted personalities (Jimmy Durante, Zubin Mehta, Makarova, et al.), at Lincoln Center's Amsterdam Gallery.

'THE COCKTAIL HOUR'

Bruce Davison (above), a playwright who has written a play about his family, and Holland Taylor are siblings in A. R. Gurney's comedy, starting October 7 at the Promenade. The parents are Nancy Marchand and Keene Curtis.

MARTHA GRAHAM DANCE COMPANY

Christine Dakin (right) appears in Errand Into the Maze, *which the troupe will perform along with twenty other dances (including a Graham world premiere set to Native American flute music). October 4 through 23 spells a long run at the City Center.*

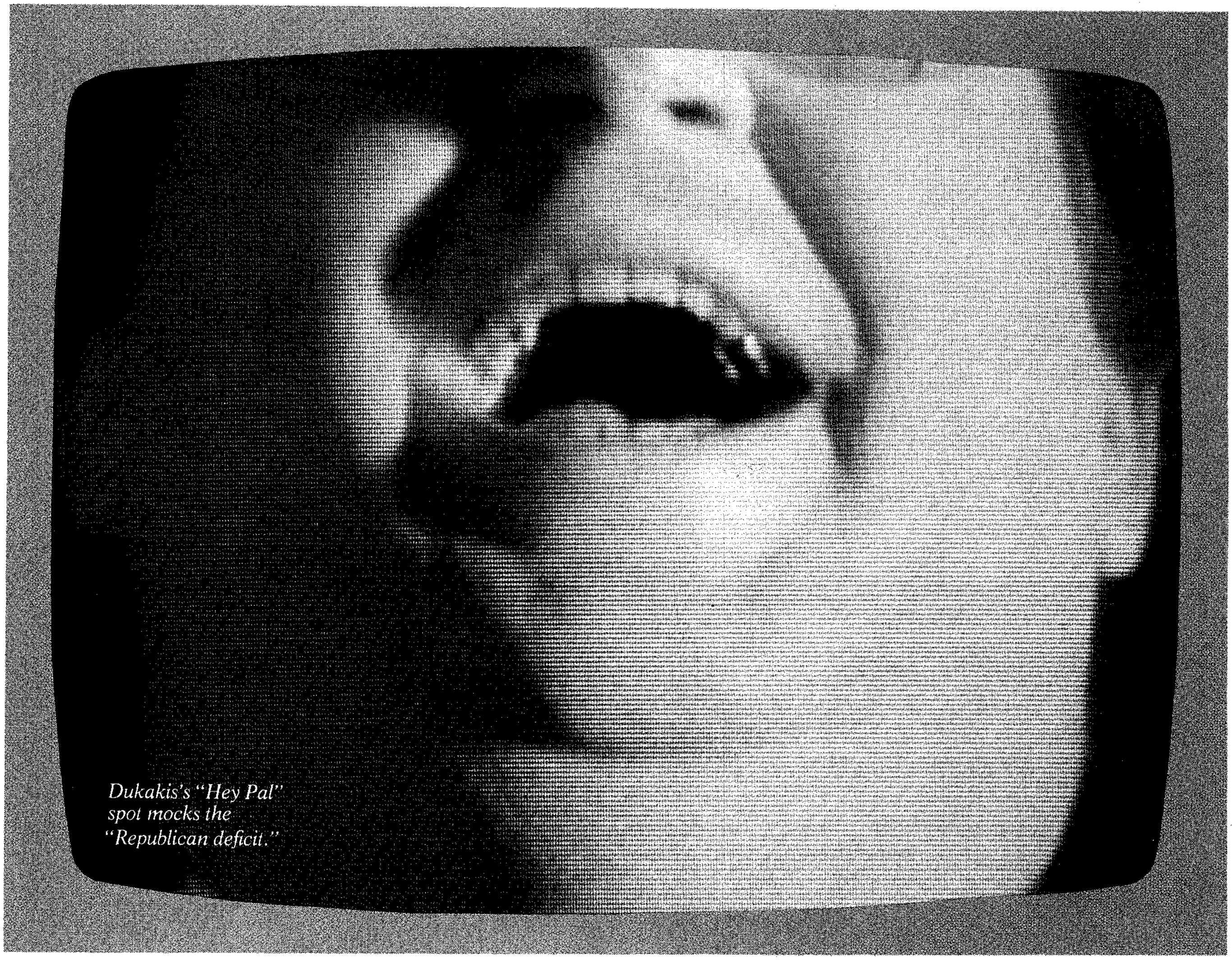


FILM FORUM 2

Through October 20, silent movies of "It" girls, flappers, jazz babies, and vamps entertain. Above is the young Joan Crawford (remember her?) with Albert Gran in a scene from Our Modern Maidens (1929), *October 7 and 8.*

Photograph: top left, Rita Katz; top right, Will Gullette; bottom right, Martha Swope.

THE LITE HURRAH



Dukakis's "Hey Pal" spot mocks the "Republican deficit."

IN THE BATTLE TO SELL A CANDIDATE, THE BUSH TEAM IS WINNING – SO FAR • BY EDWIN DIAMOND

PHOTOGRAPHED BY DONAL HOLWAY

IN LATE SEPTEMBER, WHEN THE 1,500-member Boston Police Patrolman's Association announced it was endorsing George Bush, the Republican candidate got a triple bounce. First, of course, Bush picked up a slight but symbolic "law and order" nod in Michael Dukakis's backyard, forcing the Democrats to scramble to stage their own Bos-on law-enforcement event (with officers etted in from around the country). Then, he networks played the two stories prominently on the evening news that night—with Bush at the top.

The final bounce is still in the making: Along with the TV crews from local sta-ions and the networks, a camera team working for Bush's media man, Roger Ailes, was recording the police-union meeting for use in the next our weeks. On such daily photo opportunities is a na-ional media campaign built. And on the packaging of these mages into advertising spots will some key votes turn.

The value of political spots goes up and down from elec-ion to election. In 1984, Ronald Reagan, a genial incumbent buoyed by apparent economic good times, had no reason to advertise, though his campaign spent over $20 mil-ion on spots anyway (as did Walter Mondale's). In 1980, on the other hand, no amount of advertising could help the scorned Jimmy Carter.

This year, two uninspiring candidates locked in a campaign with no burning big issues need all the help they can get. Polls show that the number of undecided voters may be as high as 15 percent; perhaps as many more represent so-called soft support for one candidate or the other. Voters in both groups are hought to be susceptible to persuasion, and, typically, they get much of their po-itical information from television—in he two- and three-minute nightly campaign-news packages from the networks or in the shorter, 30-second bursts of advertising by the candidates.

The hoary debate among political scientists about whether this is any way to choose a leader has long since been mooted. The strategic questions now are: Which side is doing the better job of producing telegenic images? And how will he various versions of campaign reali-y—the news events, the ads—influence he undecideds and not-sures?

The answer to the first question is already clear. The Bush-Dukakis debate of September 25 marked the end of the first, dentifying, phase of the media campaign. The two candidates and their running mates have had a chance to tell the electorate who they are and what they stand for (or are running from). At least until the debate, Bush and his media advisers did the better job of identification.

The answer to the second question is still up in the air. Bush's decisive advantage in advertising imagery has not translated into an electoral lock. "All the news and TV advertising has been going right for Bush, and it's still close," says John Deardourff, the Republican media consultant who did TV commercials for Gerald Ford in 1976. "I guess that tells you something about Bush as a candidate."

If anything, the first debate tightened the race more. As in 1976, the 1988 TV campaign will go down to the final hours and to the last of the $50 million in federal funds the two sides are using for spots.

LIFT-OFF: *Bush's granddaughter stars in "The Future."*

BUSH'S EARLY MEDIA EDGE IS perhaps a function of experience. His campaign chairman, James Baker, served as a senior manager in three previous national campaigns. The Bush organization is also more focused, with a media theme of the day and coordination between the events staged for the news and the advertising-spot schedule. Better organization ensures that an opportunity like the Boston-police endorsement can quickly be seized (few news accounts pointed out that the union routinely endorses conservative candidates).

But Bush's true media advantage begins with Roger Ailes, 48, a bearded, portly, profane child of the TV age. Ailes normally works out of Ailes Communications, Inc., in Manhattan. For the past eight months, he has been Bush's shadow; when the candidate kept calling Ted Koppel "Dan" during a *Nightline* appearance, Ailes popped up just off camera holding the hand-lettered sign TED. Twenty-one years ago, a slim, clean-shaven Ailes was executive producer of *The Mike Douglas Show.* Richard Nixon, getting ready to run again for president, was a guest on the show; within a year, Ailes was helping produce political television for the "new" Nixon. Ailes has since prospered as a media consultant. In 1984, he worked on the spots produced by Reagan's "Tuesday team."

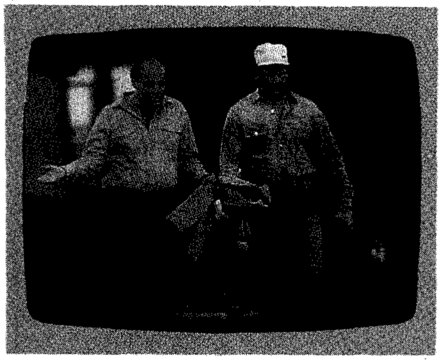
The Dukakis cast includes several acknowledged Madison Avenue stars. One, Scott Miller, 43, did some of the classic work for Coca-Cola when he was with McCann-Erickson in the seventies; this year, Miller and his partner, David Sawyer, have been making the powerful spots for Senator Daniel Patrick Moynihan's re-election campaign. Another Dukakis media man, Dan Payne, 44, did the single most effective Dukakis ad of the primaries: the flip-flop spot featuring an acrobatic look-alike of Representative Richard Gephardt, then a Democratic front-runner. "Gephardt" was made to somersault dizzyingly, with the aid of videotape fast-forward and rewind, on both sides of every issue. The Dukakis people, in turn, have been reporting to a hydra-headed operation that includes most of the campaign's various advisers, pollsters, and managers.

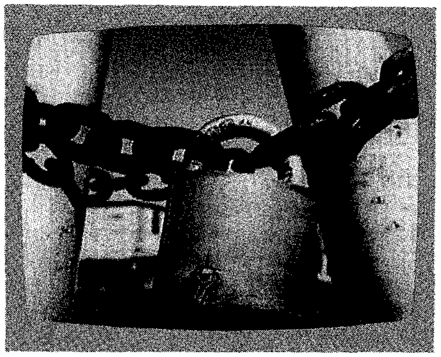
The contrasting results of the Bush and Dukakis media efforts were predictable. In the identifying phase of political advertising, the spots tend to be straightforward and positive—"the kind of stuff you can show your mother," as Payne puts it. Both campaigns took the highroad in their first spots. Both harvested footage from the candidates' convention speeches. Both featured waving flags, rapt faces, balloon drops, and the candidates' best lines, such as Bush's "I . . . am . . . that . . . man . . . ." (The Bush ads use so much of his acceptance speech that they are called the Peggy Noonan spots, after his speechwriter.) Both sets of I.D. spots also show the candidate close up and well lighted. In particular, the picture selection in the Bush spots is intended to stand in for the human eye and connect the candidate to the home audience: You are there. All of this is standard now; it was revolutionary when Ailes first did it, in 1968, the Paleolithic age of political ads.

For all the traditional features, the feel of the Bush and Dukakis productions is decidedly different. The Bush spot by Ailes called "The Future" begins with a close-up of one of Bush's granddaughters running across a field. Of course, we've seen this affecting icon before; children

HARD TIMES

With "That's for Sure," a staged invocation of "Miller time," and the issue-oriented "Plant Closings," the Dukakis team is aiming at the wallets of Middle Americans.





are a favored device of spot-makers, a screen on which viewers' feelings about hope, innocence, and vulnerability can be projected. Lyndon Johnson's media experts at Doyle Dane Bernbach used a little girl picking daisies in 1964 to stoke fears of Barry Goldwater's supposed nuclear adventurism. Ken Swope, now working for Dukakis, made a vivid spot with a wide-eyed Latino child to energize George McGovern's short-lived 1984 primary campaign (McGovern was running against U.S. policy in Central America).

In "The Future," the granddaughter runs toward the candidate. Cut to the convention; cut to family scenes; cut to a Bush close-up. "I want a kinder and gentler nation," Bush says. "I hear the quiet people others don't: the ones who raise the families, pay the taxes . . . ." Cut to the granddaughter as she reaches her grandfather and is swept high in his arms. Freeze-frame. Graphic on screen: EXPERIENCED LEADERSHIP FOR AMERICA'S FUTURE.

Ailes's strategy is open for all to see. He long ago concluded that "people watch TV emotionally." In another spot, poetically titled "The Mission," Ailes seeks to make more humane a man perceived as remote and prissy, and to show a more caring face of Reaganomics (the genial actor didn't always listen, but I will . . .).

THE DUKAKIS CAMPAIGN, MORE prosaically, gives its spots such titles as "Results" and "Taking Charge." The ads are businesslike, much in the manner of the candidate himself. "Results" and "Taking Charge" feature graphs and bar charts. The announcer intones, "In the last four years, Michael Dukakis put 20 percent more cops on the street, five times as many drug offenders behind bars." On screen, the graphic repeats the voice-over: 20% MORE COPS.

One or two Dukakis spots rise above the flip-chart style of a governor's briefing. "Jimmy" has some of the haunting quality of an Edward Hopper painting. A young man is photographed through the window of a pizza parlor. It's nighttime; the camera looks in as the youth flips a pie. The announcer's voice-over explains Jimmy "got accepted to college, but his family couldn't afford tuition." (Dukakis appears on-screen.) Voice-over: "Mike Dukakis wants to help. . . . If a kid like Jimmy has the grades for college, America should find a way to send him. . . ." The spot was supposed to receive major airtime on NBC during the Olympics; it didn't, perhaps because of its somber mood.

"Plant Closings," shown so far in Texas, Michigan, and Ohio, opens with a gritty black-and-white photograph of a factory gate chained shut with an enormous lock. It's not a pretty picture, but the message is moderately effective, building on Republican opposition to proposals for a 60-day plant-closing notice. Trouble is, the issue has gone away. Reagan gave in and signed the bill.

Nor is there any emotional resonance in "That's for Sure." An actor dressed as a hard hat explains to a "fellow worker" that although he voted for Reagan last time, "I think it's time to check out those Democrats." The spot looks like a "Miller time" commercial. It was made by Malcolm MacDougall, who worked on spots for Gerald Ford in 1976, when the adman was at the Boston agency Humphrey Browning MacDougall. Since then, MacDougall has moved to New York and to the Democrats.

A third Dukakis spot, "Hey Pal," also uses an actor—uncannily resembling Roger Ailes without a beard. The Ailes look-alike appears in extreme close-up and puts the touch on taxpayers to finance still more of the "Republican" deficit. He asks, "Hey, pal . . . half a trillion [laughing] just to kind of get me over the hump . . . [uncontrollable laughter] . . . ." The spot has been used sparingly. With all the laughter, the point is elusive: Just who is this sleaze, anyway?

Worse, the Dukakis spots, while individually . . . well . . . "competent," don't add up to a coherent whole. They are isolated, unrelated to what the candidate is saying at his news events. As one of Dukakis's own media people says, "There's no breakthrough here. We can only work with the organization and themes we're given." Not surprisingly, Dukakis's phase-one advertising has done little to stop the candidate's post-convention slide, much less move him forward.

When a candidate's ratings sag, the campaign's response follows a familiar script. The candidate can't be fired, so his team gets shaken up. In mid-September, Dukakis's returned campaign prodigal, John Sasso, moved all the media managers around and brought in yet another advertising executive, David D'Alessandro of John Hancock. D'Alessandro supervised the insurance company's memorable TV campaign of two seasons ago, "Real life/real answers." From now until

HEARTSTRINGS

A rapt Dukakis fan (left) and an adoring Bush backer, both harvested at the conventions, are featured in inspirational spots for the respective candidates.

Election Day, D'Alessandro reports to Sasso, and all the ad people report to D'Alessandro.

Already, these internal changes have begun showing up on the home screen. Monday night, September 26—less than 24 hours after the first Bush-Dukakis debate—the redirected Dukakis media campaign earned six seconds on both the Dan Rather and Tom Brokaw evening-news programs. The free media grabber hat night was a clip taken out of a Dukakis ad made from the governor's closing tatement in the debate.

Dukakis (close-up): "The best America s not behind us. The best America is yet o come." Graphic: VISION. DUKAKIS FOR PRESIDENT.

As CBS and NBC reported, the Dukakis campaign was hurrying out the new ad. But in the past, the spot-makers had been known to design ads almost solely ntended to be seen on the evening newscasts. Such phantom ads appeared durng the primaries. Prototype spots were made, hand-delivered to news organizaions, and duly shown as part of the campaign-news coverage—before any commercial time was purchased. Instead of paying real money to stations to catch voters' attention, the campaigns earned hemselves free network time on the evening news. Not only does TV-news expoure come without significant cost; the message also appears in a "neutral" envionment, getting around the viewers' intinctive skepticism about advertising, political or commercial. The Gephardt flip-flop spot, to take the best example from the primaries, made news by itself nd was seen by many more people as a story" than as a spot. In part as a result f the extensive broadcast coverage, the Gephardt campaign never quite recovred its footing.

SPOTS, THEN, CAN INFLUENCE A close race between candidates who are widely seen as plodders or who command only modest loyalties. Commercial dvertisers count on months, if not years, to build awareness and eventually acceptance of their product. Bush and Dukakis ave no such luxury before making their nal sale. They are now in the second, or ngagement, phase of the campaign: Ads ow have to carry some weight; balloons re no longer enough. Issue ads will now ominate the dial, including quick-turnround ads that rebut the opposition's ds. Mostly, there will be more ads, on more channels. A good media time buyer lans for half a dozen "hits."

The negative-attack ads—what media eople call "comparative advertising"—will be the easiest to recognize. Studies of voter attitudes confirm the expected bout TV spots: Nasty stuff is more memrable than reasoned discourse. Most viewers, to take a recent example, can recall both Dukakis's and Bush's zingers from the first debate. But just as obviously, negative advertising can hurt the attacker more than the attacked. Most voters have a sense of fair play and notions of public dignity. They especially don't like to see presidential candidates take the low road. "When the negative stuff begins, the number of undecideds usually goes up," says Dan Payne.

One vehicle that allows a campaign to occupy both the highroad and the low road is the "independent committee." An attack spot on the "crime issue" shows side-by-side photos of a matinee-handsome Bush and a venal-looking Dukakis and says of the Democrat, "He allowed first-degree murderers to have weekend passes from prison." The line meshes with a major Bush theme—Dukakis's "liberalism"—but the nominal sponsor of the spot is a group called Americans for Bush. Under federal campaign law, Americans for Bush is considered separate from the main campaign because its expenditures are made independently. Technically, the main campaign continues to have clean hands.

Because they are in a race for the revered office of the presidency, the candidates themselves will now hug the highroad while allowing surrogates to do the down-and-dirty work. Also, there may be some new road materials, if not genuine breakthrough advertising. The Dukakis group, reorganized under D'Alessandro and Sasso, is now working on what its media people call "middle-class-squeeze issues"—health care, tuition costs, housing. Dukakis has started using capsule case studies in his campaign—for example, the story of the boy in Houston whose father kept him from participating in sports because the family had no medical coverage. Already, Dukakis is beginning to sound like the "Real life/real answers" John Hancock campaign. He could do worse: The Hancock ads had a kind of hyperreality, as if the viewer were at the kitchen table listening in on the intimate financial-planning sessions of a real family. And, as a colleague of D'Alessandro says, "Those ads brought in a lot of new business for Hancock."

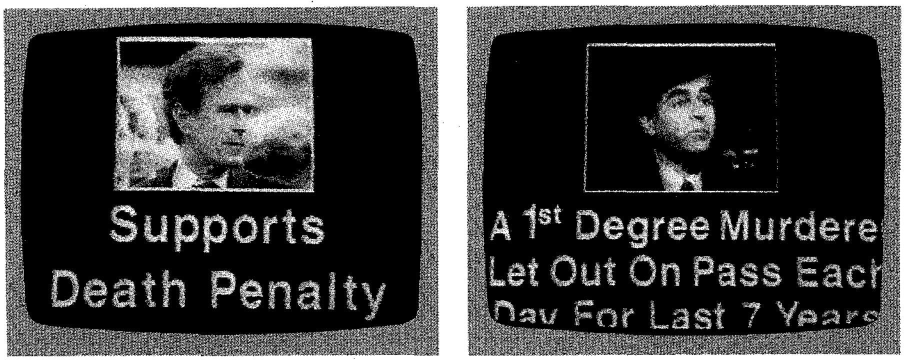
When Dukakis concentrates on using real-people examples and squeeze issues in both his news events and his TV ads, he will have his media messages pulling in tandem. There will no longer be dissonance between the free and paid media images.

By then, though, Ailes may be leading the Republican ticket to new roads of his own making. The Bush media campaign has begun to "regionalize" its advertising-time purchases, pinpointing critical markets in the electoral mix and skipping network buys. Ailes, in effect, is ready to run spots with target messages for target cities and states. While Ailes tightly controls all information about the Bush campaign and avoids reporters, other Republican strategists give the following example of the new approach: Bush's polling picks up information about disaffection among, say, voters in East Texas. A Texas-only spot is created to address those concerns specifically. Such campaign narrowcasting can be speeded up by the enterprising use of satellites. A Bush spot could be made by Ailes in Washington in the morning and sent to Houston or Dallas in the afternoon for airplay that night. According to John Deardourff, it's conceivable that certain targeted spots could be gone before reporters saw them: "Just grab an audience, bang away, and get off."

The advertising innovations of 1988, it seems, match the overall spirit of the campaign. The Democrats create phantom ads that may never actually exist; the Republicans plan stealth ads that hardly leave a radar trace. In an election contest widely deplored for its lack of real content, what is more appropriate than insubstantial media? ■

TALKING TOUGH

This Bush spot on the "crime issue" was sponsored by a group apart from the official campaign—allowing the candidate to stay aloof while getting the harsh message out.



INSIDE

THE

HUGGY BEAR

The Best Private Game Money Can Buy

By Julie Baumgold

“FINE SHOT!” CHARLIE KRUSEN, A MEADOW Club player, calls out to John McEnroe. What a nerve! McEnroe looks over at Krusen like some kind of worm crawled onto the court. But this does not stop Krusen. He is deep in the throes and thrills of his wild fantasy.

It’s the amateur’s tennis dream of all time. He has Pancho Gonzales and John McEnroe on the other side of the net in the Fourth Annual Camp Huggy Bear Tournament, where the prize pool is $1,479,000. He’s bouncing high on his sneakers, his mouth hanging open, his eyeballs at warp speed. The crowd, his crowd, is watching him. Hacker, duffer, 34-year-old club player that he is, they are taking him seriously. It’s the ultimate amateur fantasy to step out and play doubles with a touring pro against these immortals, with the umpire from the USTA in her official blue-and-khakis hunched over, calling his shots. And—playing out of his mind—to actually be winning.

It is enough glory merely to walk across Tony Forstmann’s Water Mill lawn and see Gonzales and McEnroe and these other pro kids on the circuit who run to cover the amateurs’ shots. It’s enough to say, “Hi, John,” and set down his tennis bag next to Pancho’s sad little blue leatherette suitcase. Not only can guys like Krusen bend money to their will but someday they can have a house on the water with a DecoTurf court and maybe a resident pro for the kids (“my pro,” “my pilot”)—not that Charlie would consider this, because he is in the Meadow Club and doesn’t need to say these things, though many others here do—an art collection, a good-looking Southampton streaked blonde with a lot of the right kind of gold summer jewelry to cheer him on. Not only can they be champions at leveraged buy-outs or raising condominiums on Brickell or the protocols of cancer research but they can tie on their Reeboks, hit the big rocket, and poach, as their friends gasp or sigh with that vast universal audience breath of disappointment when he, Charlie Krusen, only sixth on the Harvard team, misses.

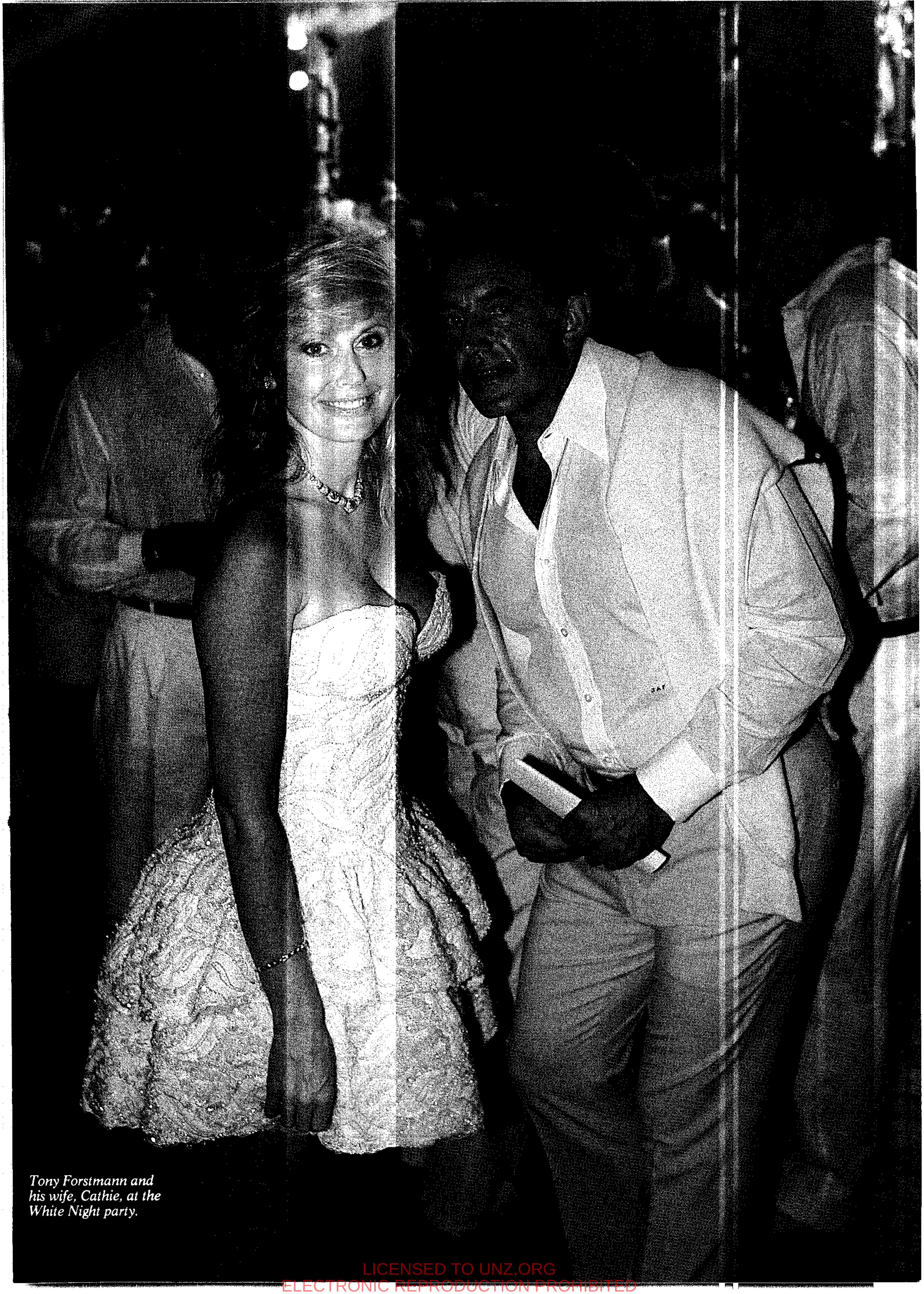
THE APPLE: *Charlie Krusen faces Gonzales and McEnroe.*

Now they are clapping. “Go, Charlie!” “Nice shot!” “OOOOOOOOOooooo.” Wily tennis master and big bettor Ham Richardson actually thought enough of him and his pro partner, Jorge Lozano, to buy them at the Calcutta night for $11,500. His friends have paid to watch this, for the whole Huggy Bear experience, and the gate is going to Cities in Schools and the Biological Therapy Institute. And all this is happening because he, Charlie Krusen, was lucky enough to play tennis with Tony Forstmann.

“Fine shot!” Did he actually say that very Harvard, very gentleman’s-game, kind of turkey thing to John McEnroe, the tennis genius? Okay, he was nervous. It was the apple. He, like all the amateurs, has the apple to deal with—that apple of fear that fills the throat and chokes you when your manhood is on the line. Like Tony Forstmann playing Tomas Smid, thinking, Why should I be serving to a man who has made more than $3 million playing tennis? And the apple juice flows.

Now the sun comes out, and—glory—can it be? For one fabulous life moment, Charlie Kru-

PHOTOGRAPHED BY LOUIS PSIHOYOS



Tony Forstmann and his wife, Cathie, at the White Night party.

sen, carried by his partner, Jorge Lozano, the fifth-ranked doubles player in the world, is actually winning. He, well, *they* break McEnroe. He hits Johnny Mac's first serve back into the alley past him.

Across the net, he hears McEnroe saying, "I love it when people like *you*"—meaning you, vile amateur, tennis turd, hacker—"tell *me*. . . ." Or is he talking to Lozano? It's getting ugly.

And Charlie hears his own voice. The apple is rising to the gorge. It comes out like a squawk. He hears his own voice saying, "Let's play ball."

Did he actually say that? Oh, shoot. And the fantasy—the fun—blows away. . . .

While Krusen was losing, Tony Forstmann, the man who created the Huggy Bear, was winning his match on his neighbor's court. This was the fourth summer Tony had held the Huggy Bear. Each year, it has gotten bigger, richer, and more respectable, until finally, this year, it almost threatened to tip over and become just another charity tennis tournament instead of Tony Forstmann's game—the best private game on earth. To become just another pro-am charity thing would spoil the fun, and the Huggy Bear is all about the big boys having fun, billionaires at summer camp playing Tony Forstmann's game. No offense, but no one wants Charlotte and Pat and ladies' committees and all that dreary Southampton do-gooder stuff. They want gambling, jocks on jet skis tearing up the bay, and privacy. Tony Forstmann wants complete control.

Though the Huggy Bear is the richest unsanctioned doubles tournament in the world, it is completely private. It is only for Tony's friends. No one is invited to play in the Huggy Bear unless he has played with Tony or his brothers, Teddy and Nicky. This year, Tony says, he turned down the possibility of Ivan Lendl and Mats Wilander, the two finalists at the U.S. Open, because he did not know the amateurs they were supposed to be playing with. Not just anyone can pay from $150 to $25,000 to watch the four days of matches and hang around—unless he is a friend of Tony's. They come from Dallas, Atlanta, the Coast. "Major dudes," as Tony calls them—Ray Nasher (real estate, art), David Koch (Koch Oil), Donald Marron (Paine Webber), Ed Downe (Downe Communications, who is married to one of Tony's ex-wives, Charlotte Ford), Bob Baldwin (former chairman of Morgan Stanley), Murray Goodman (Palm Beach developer), Michel Bergerac (the former head of Revlon), Victor Elmaleh (who brought VW to America)—a whole crew of big boys in heat, barreling down the long, long driveway, crunching up the gravel, for the best private game money can buy.

This is the controlled world of a big 50-year-old boy who didn't have enough fun at the right time in his life and is having it now. Come play with me, says Forstmann. Come play my private game. Here, fellow dude, use my jet skis; trample my property. Step into my life with my family for four days. Give to my charities and you will get, which is the way Forstmann was raised. And so, in three years, the gorgeous girls, the wild jet-ski races tearing through Mecox Bay, the pro teams bought for hundreds of thousands, the heavy betting at the Calcutta, the White Night party—the whole machismo-marathon, party-till-you-drop atmosphere—became myth in the Hamptons. The whiff, the mere suggestion of something naughty with the gambling (though now, especially this year, it's all perfectly legal), made it even more desirable to the big boys, ready to pull out their wallets for the money game.

Here a team bought for $1,000 can win $37,500 in the second round for its owner. A team bought for $105,000 can lose it all in the first round. The man who buys the winning team this year may make $168,000, and his players make about $50,000 each. Every year, the Calcutta pool gets higher. Cities in Schools and the Biological Therapy Institute get none of the $1.4 million; rather, they get about $300,000 this year from the tickets, plus any big private donations that may drift in later from certain intense, inspired conversations that Bill Milliken, the president of Cities in Schools, and Dr. Robert Oldham, of BTI, might have with the rich men on the lawn.

Tony's private game costs him hundreds of thousands. He and Teddy not only put up $300,000 for the prize pool but Tony pays for the security, the 4,000 meals, the tents, the two dances, the 36 people who burst out onstage to entertain, the staff at four computers in the Camp Huggy Bear headquarters. Tony leases eight jet skis and heavy water hogs. He takes over the whole Southampton Inn and puts 33 people in the compound. He rents a house with a court for a month. In fact, he entertains 500 people as richly as possible for four days. And then he and his son Tony junior and brother Teddy spend about $400,000 on teams, and he loses another $40,000. After it is all over, Tony looks out on the empty brown ruin of his lawns and feels depressed. It is so quiet.

The Forstmann compound is one of those places where you always hear the plop of tennis balls, the blast of jet skis. There is always some game going on—backgammon, Ping-Pong, cards. These are big, coldly decorated houses full of Forstmann generations and sports equipment in the hall, where people get up in the morning and put on spandex and sweat socks and sneakers. Forstmanns and neo-Forstmanns are all over the place in their Maui surfer shorts, flapping T-shirts, and Jams—their large, overdeveloped thighs and calves bulging, their hair wet from recent showers. They go bouncing around on their sneakers, ready for the next game in the endless competition.

TEAM SPIRIT: *Doubles partners Pancho Gonzales and John McEnroe.*

THE JET SKIS, THE HEAVY betting, the White Night – the whole machismo marathon – have become Hamptons myth.

BACK IN THE RUNNING: *John McEnroe and one of his sons jog along Mecox Bay during a break in the tournament.*

Teddy and Nicky Forstmann have houses nearby, people were always around, and Tony's compound just naturally became known as "The Camp." There has always been a clique of players driving up in search of a game. And here, gunning the gravel, tiny behind the wheel of her gray Cadillac, 77 years old and 90 pounds, is Didi Sammis, the Forstmann matriarch, full of the Church and the desire to win. She is the genealogical and spiritual source of all this, the force behind the family.

Dark-haired, blue-eyed, fierce-tempered, the Forstmanns all go bounding around, carrying their equipment, talking their stifled sports talk, and yet they are a complicated, brilliant group—three aristocratic brothers, each self-made though born very rich (the kind of rich where the grandfather had a 333-foot yacht with a crew of 52). They are three fabulously successful Wall Street money men whose two companies, Tony's Forstmann-Leff and Teddy's Forstmann Little, where Nicky works, control billions. Forstmann-Leff manages about $4.5 billion worth of assets. Forstmann Little, which has been staggeringly successful at leveraged buy-outs, owns companies with about $8 billion in annual sales. Forstmann Little runs Topps chewing gum, F.L. Industries, F.L. Aerospace, Lear Siegler, Pullman, Stanadyne. Teddy, who is 48, has never married. Nicky, 41, is divorced. The brothers are rich, generous, competitive, and hidden. Forstmann Southampton is mentally far from yellow linen pants, the whole Meadow Club–Lyford Cay axis, and yet they have that, too, whenever they want. They are secure enough not to care. Tony is very California and western in that way. A real dog called Montana lopes around the estate.

The Camp Huggy Bear Tournament, just like a camp, has its teams, its cookouts, its counselors (the player-coaches), its bunkhouses, its end-of-summer dance (White Night), its tents and T-shirts, its schedule and structure. Breakfast and lunch appear in the greenhouse. In the morning, there are camp news sheets—*The Smooze Nooze* and *Huggy Bear Gazette.* The program, just like a yearbook, is dedicated to "the spirit of the child in all of us that makes us want to play games, party, and have a great time." So, naturally, unlike at other tournaments, losers linger here the full four days—it's so easy.

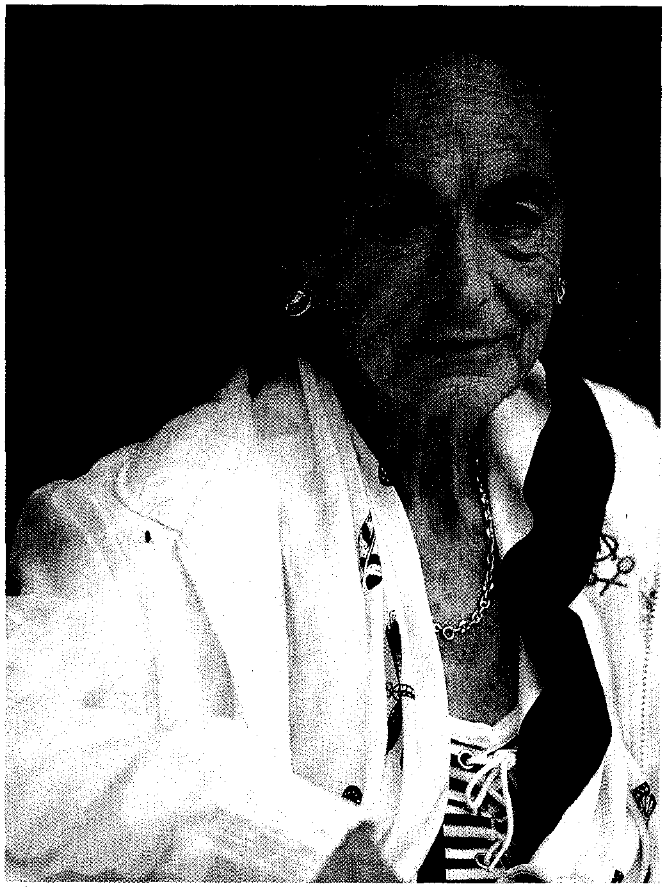
Tony Forstmann is a handsome, husky man with thick dark hair, a brick-tan face, and light-blue eyes used to squinting across a court. The hair on one wrist is worn off from a sports injury. During the tournament, he talks a strange, choked, jock-prep lingo that masks all evidence of his Columbia M.B.A., the fact that he can talk about "critical juncture" and, in the early seventies, virtually created the performance game. He is the "Huggy" of CHB, a name given to him by one of his daughter's friends " 'cause I'm a large fellow."

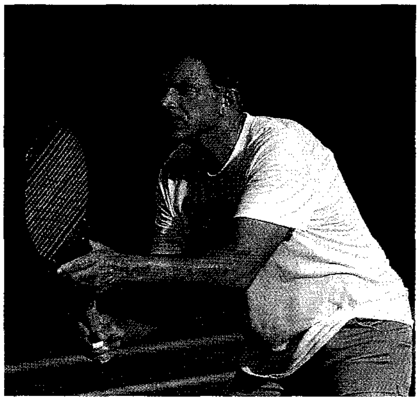
He is a sportsman, played hockey and football at Andover, and was a quarterback at Yale until he got tired of playing third string. He was a golfer and only began serious tennis at 37. He smacks a big, thick hand down a man's shoulder, walks with a little muscle-bound walk, wears plain white T-shirts with expensive shorts. He fits into each of his worlds, lives half the time in Beverly Hills. He has been married four times, has five children to whom he has been the father he did not have, and this shows. His friends call Tony Forstmann a prince. Everyone says he is generous, both publicly and privately. He buys the land so a pro he likes can start his own club; he backs Charlotte Ford, his second wife, in a dress business so she can have something to do; he gives millions of shares of stock to his third wife, Dorrie, and buys her polo ponies.

FORSTMANN IS NOT PRETENTIOUS OR SHOWY, BUT he is proud. He dominates the family, though Teddy's business is much bigger. Tony is a hard, solid man with things kept hidden, not especially "huggy" except to a child, his manner sometimes withdrawn, suggestive of a temper, a danger kept under control. He does not like to see people out of control—he quit his fraternity at Yale after a single party.

"A high sense of insecurity" drives him, he says. He began taking care of his alcoholic father when he was a boy. The family business, Forstmann Woolens, went broke and was sold, and when Tony graduated from Yale and married at 21, he no longer had the kind of money he was raised with. He has suffered in business and personally.

A gambler of sorts, he married his fourth wife, Cathie Shirriff, on 7/11/87. She is a former model and actress, the first





FAMILY AND FRIENDS: *Didi Sammis, the Forstmann-family matriarch; Teddy, flanked by tournament champions Pancho Segura and Paul Annacone; Tony in position.*

Klingon woman in *Star Trek III.* She thinks of herself now, since the tournament, as an "event coordinator," "the producer of the Tony Forstmann show," which she starts planning down to the last coffee cup months ahead. She has a tall, rangy Canadian openness, a wide smile, and the full laugh of a woman who is mad about her husband.

IN THE EARLY ROUNDS OF THE HUGGY BEAR, PLAYERS play on two neighboring courts—those of Dick Gilbert (Zena Jeans) and Jack Nash (Odyssey Partners)—but center court is at the camp. The draw of the Huggy Bear is divided into pro-pro teams (a world-class pro with a teaching or ex-pro) and pro-am (the amateurs are middle-level college and former junior tournament players and this year include Pancho Segura, Ham Richardson, and Pancho Gonzales, who are placed there because of their age). The pro-pros eliminate one another and the pro-ams do the same until, in the finals, the pro-pro winners meet the pro-am winners, who wouldn't stand a chance without bisques (free points). The pro-am team gets ten bisques in the finals.

Here at the Huggy Bear, the players are physically so close to the audience—eating with them, sitting with them. Tony has just one DecoTurf II court sunk in a brick pit, so the fan can hear every priceless syllable of these guys who drink from tennis-ball cans. He has scarcely collected a bran muffin from the candlelit breakfast in the greenhouse on the first day when the whole Huggy Bear intimacy is upon him.

"I haven't played at all. I played one tournament in San Juan," he hears Pancho Gonzales say to Pancho Segura. "I want to know when I swing at the ball, it's going where I want."

"I hate to play left-handers. Now that I'm old, I can't run," says Segura.

The fan is hearing all this. These men are tennis oracles, living repositories of every point of every match they ever watched or played. Oh, the tennis wisdom, the tricks that are crammed in those brains full of yesterday's points! He can hear Gonzales talk about his partner John McEnroe's "intense nervousness" and how John moves well but is not going to run for every ball. Pancho and John became friends during the filming of *Players,* when Pancho said something dirty and John fell off his chair. Pancho says he likes John, though it certainly isn't necessary to like your doubles partner. He played with Tony Trabert for years and never got along with him.

Now, this is valuable tennis chat; these are wonderful bits to drop at a dinner: "I heard Gonzales saying the other day at Tony Forstmann's. . . ." When John McEnroe casually asks, "Hey, anybody have a draw for the Open?" the fan can whip it out, do a little favor for John, and watch John study it along with Tomas Smid, whom he is about to play. This—the heads of McEnroe and Smid bent over his draw—just couldn't happen at the Open, with its 20,000 forlorn souls rising to the heavens of the Tennis Center. Here the fan can see the popping sweat beads, hear the grunts and every court mumble without the parabolic microphones.

But this year, already, the Huggy Bear has changed. It no longer has that original, raunchy, illegal whiff of the old days when it was really small, there were no charities, and Forstmann daughters used to do things like blow horns and give out their "Dogs in Heat" awards. Then, the jet skis were really hairy, and Tony imposed his will and made every player ride them because he liked the sight of 50- or 60-year-old guys firing around out there. What started out as a friendly little backyard tournament to help out a few local pros who bettered Tony's tennis has become this mega-event with monogrammed matchbooks, 28 of the top 100 doubles players, and the old major beauties of Southampton pale under their large hats, perched tentatively along the white chairs, turning their heads at the slightly wrong times. Already, the models are gone. Everyone is married. Players look up when a baby cries during a point and it's their own child. It's a nursery here. There's Carling Bassett, the Canadian beer heiress and former glamour-girl player now married to Robert Seguso, pushing her stroller with Ken Flach's wife, Tatum O'Neal crawling by the swing set with her son, and Christina Forstmann, Tony's daughter, entwined around her own player, Tony Giammalva.

It was Christina, a superior young woman who teaches eighth grade in East Harlem, who got Tony involved with Cities in Schools. Christina roots fiercely for her father and quietly goes around collecting coffee cups. She does what needs to be done: When a student's apartment needed painting, she bought the paint and got the job done. When *Town & Country* was choosing the 100 "Most Eligible Girls," they asked Christina if she was part of a charity, as though she dabbled. "I am a charity," she said.

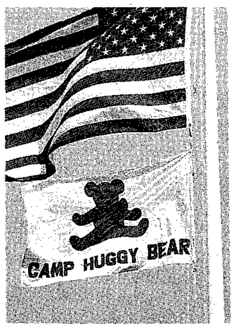
JOHN MCENROE ARRIVES FOR HIS FIRST MATCH.

"Have you ever played mixed doubles at all?" Gonzales asks him.

"No, not in ten years," says McEnroe.

"Welcome to mixed doubles," says Pancho, who has a point, for there are many strange pairings here at the Huggy Bear. Old tennis stars are paired with their young runners, 60-year-old businessmen or young business aces like Marty Raynes and Byron Hero with circuit players. Every team is unbalanced. "I always wanted to be the world's greatest tennis something. I guess I'm the world's greatest tennis pimp," says Don Brosseau, the pro who runs the tournament and has made many of these pairings. Strange reversals are happening here. Many of the pros and ex-pros, past their peak, know their tennis is getting worse, whereas amateurs like Tony Forstmann, at 50, and George Fareed, an elegant West Coast player, are actually, at their level, getting better. Few, like Segura, at 67, maintain with great style.

All these teams were sold on Calcutta night to "player-coaches," as they are called for legal reasons. The Calcutta began with a silent auction. All over the tent, men had formed betting syndicates; serious bidders had started their handicapping and were studying tout sheets called "Paul's Picks" or "Rain King's Forecast." Groups might bid as a syndicate, but only one name would go on the check. As the bids were tallied and posted on a huge screen, out sprang eight black women called Jump Sister Jump, who jumped rope to "Bad."



Then the auction began. Tony bought a section of teams for $120,000; Teddy paid $150,000 for a block of teams; Ham Richardson bought Fareed and Smid for $112,000 and spent another $15,000 on other players. Finally, Tony got up to auction off McEnroe and Gonzales, calling them up onstage. "They are a team with more history... two legends playing together," and the crowd was watching McEnroe, because, with someone so on the edge, it was hard to know how this flesh-peddling would go over, but he was a good sport. "We're the underdogs," McEnroe mutters, marveling to Gonzales as Harold Mollin, an ex-pro who insures the world's weather, bought them for $92,000. "I just wanted to show Southampton to Tatum," says John to his boyhood friend Tony Giammalva, explaining why he had come.

Now McEnroe sits on the steps to the court chewing on his fingers as though the Huggy Bear matters. There is only one way for him to play, because he is serious and professional, and he is trying to get back. Tatum arrives with their two sons and two nannies. McEnroe bounds up to them, puts his son on a little stone unicorn outside the greenhouse, and smoothes his hair.

"Gogo, if you need help, the old man is here," Segura calls out to Gonzales, who is now on the court with McEnroe, about to play Charlie Krusen and Jorge Lozano.

"You're older than I am," says Gonzales. But Gonzales has a torn rotator cuff in his shoulder. His arm does not seem to swing right—he wears a tennis glove. This is painful tennis, with a desperate quality to it. The No. 1's of two generations, they fight for every point, for they both care maniacally. Perhaps every time McEnroe goes out on the court, he plays like this. But, despite how much he cares, McEnroe respects Gonzales for what he was—enough to let him play his shots. In this private, silent way, he is truly the gentleman and sportsman.

KRUSEN, MEANWHILE, IS OUT THERE HAPPILY thinking there is no way he can lose, because just to play a world-class player who is trying hard is a thrill for Charlie. All he wants to do is play well. He knows he's no star—captain of the Harvard freshman team, in the finals of the consolation match at the Meadow Club. Somewhere during the first set, he becomes aware that McEnroe is actually trying to hit him with the ball. Later, he hears that McEnroe told Jimmy Connors, who visited, "I must be getting old. It took me till the fourth try to hit the guy."

McEnroe is serving, down a break in the second set. He misses his first serve. Lozano was playing back on the baseline because Krusen's returns were weak, but now Krusen tells him to go ahead and close in.

"Stop talking during my serve," McEnroe says to Krusen, and Krusen hears him say, "You've got a big mouth."

"Okay," says Krusen, making a face and elaborately pretending to zipper his lip.

"I hear that guy say that one more time, I'm going to punch him in the mouth," McEnroe says to the crowd, which looks around, mystified, for the culprit.

Lozano is down love–30 on his serve. Everyone agrees the serve is good, and Pancho hits it. But suddenly, the umpire calls it out. It's a big point.

"You're not a little intimidated, just a lot intimidated," Lozano says to her. McEnroe misunderstands.

"What were we doing to intimidate you? We are *losing* to you, and you call it intimidating. Every time, it's all the same bulls---," says McEnroe, who has made over $9.5 million playing tennis.

"Let's play ball," says Krusen.

"YOU MUST BE blind as well as dumb and stupid and bad," Gonzales says to himself after one awful point.

"You must be blind as well as dumb and stupid and bad," Gonzales says to himself at one awful point.

A flock of geese flies honking overhead, and one of them bombs the court. Krusen takes a towel and elaborately wipes it—Charlie-from-Harvard, big-with-the-girls, trying to lighten the mood.

"I've seen some methods to try to [throw people off], but I've never seen this," says Gonzales. "You haven't hit a ball as long as I have. . . . I'm glad [you did that]—you let me win, gave me more energy. They tried to outpsych the master. They can't do that," he says to the crowd. And Gonzales-McEnroe win this nothing match on anger, skill, hate, luck, and because they are champions.

That night, Byron Hero, who runs Esmark and Danskin and is on the same Meadow Club–Lyford Cay axis as the Forstmanns, gives a party for all the players at his house on Halsey Neck Lane. Off the court, there is a lost quality to many of the players. They replay points, discuss the McEnroe match. Don Brosseau says he saw Gonzales at the inn, invited him along to Byron's, but Gonzales said he had to get up early for his match. He was going up to his room with a large bucket of ice to soak his shoulder.

Here at Byron's are players in all stages of tennis, some—like Darren Cahill and Jorge Lozano—going off to do well in the Open, others living the afterlife of the athlete. There are kids driving through the Southampton night to get to the party, and there is Pancho Gonzales going up to his room alone with a bucket of ice, the inevitable future. These players can go on to be investment bankers, sell convertible bonds, or marry rich girls; they can be venture capitalists or traders. Some, like Brosseau, who began as a boy playing the L.A. public courts, can never quite leave the court. After the circuit, he got an engineering degree, opened a club, taught tennis, sold stocks, was a teaching pro on private courts, and now, finally, is studying to be a chiropractor.

There will always be something slightly wrong with all of them in anything but tennis clothes. These are men who belong walking across a wet lawn with their warm-ups over their shorts, carrying a bag with eight racquets. Across the lawn to some tent in some city, to the court they don't know, seeing some guys they know who also have every point in their heads and always will. From across the room at a party, their arms make wide sweeps, acting out lost shots.

As he looks around, Brosseau remembers a scene in the book *World-Class* when the old classic player, once so pretty and smooth to watch, can no longer play, gets himself a fancy, heavily chromed Plymouth, and drives off a cliff.

Many of the players go over to congratulate Vince Van Patten, an actor turned circuit player, who late last night, at a lull in the auction, picked up the team of Peter Lundgren and Sashi Menon for $1,000. "I didn't even want to buy them, but I'm a gambler," he says.

The Huggy Bear has a reputation on the circuit. The pros can make more money in a weekend here than they can in six months. Brosseau says players have tried to crash. Pros have masqueraded as ex-pros and amateurs, and have hung around waiting to get into Tony's game. Players like Robbie Weiss may make $15,000 here, whereas they would make $600 for a satellite tournament. Segura has probably made more money at the Huggy Bear than ever before in one shot.

Van Patten says the Huggy is known on the circuit for being highly competitive, with remarkable amateurs. He loves the handicapping, the side bets, the fact that everyone has a shot. For Scott Davis, who once was eleventh in the world, this is his third Huggy. He comes here before the Open because it's good tennis, and he stays in a home like Dick Gilbert's. He likes the way the amateurs get so excited—it sharpens his concentration, because every point is so important it puts pressure on the pro not to make any mistakes.

TONY AND TEDDY didn't speak for years, and you couldn't have them to the same Southampton dinner party.

CAMP HUGGY BEAR

"THE AMATEURS KNOW they're going to eat it," says Tony Forstmann. Eat fuzz.

McEnroe's next match—against Tomas Smid and George Fareed, which he loses 2–6, 7–5, 6–3—has a cleaner, less emotional quality to it. Fareed is so obviously a nice man, a doctor, a cancer researcher, son of Omar Fareed, who took care of the Davis Cup team.

"There's a chiropractor right here," McEnroe says to Gonzales before the match starts.

"I'm all right. The blood is still flowing," says Pancho.

After the match, McEnroe picks up his son, whose shirt says BE YOUR BEST, and a little girl says to him, "Even though you lost, you're still the best."

"Go for it, baby! Take your time," Vince Van Patten says to his team. Already, he has won $37,500 on his $1,000 and will make $75,000. "Good idea.... It's all right, baby, you'll get it back." They are all pros, all connected, and Vince, who won't go out and play a warm-up set unless it's for $50, has given them incentives. When they are losing, he gets up and changes places to break the jinx.

At the very end of the second day, Tony Forstmann and his partner, Rick Leach, play Tony's brother Teddy and Tom Gullikson. Everyone here from a certain set—those in the purple shorts, the driving shoes with the hard little rubber nubbins to match the hard little rubbery blue eyes—knows about the Forstmann brothers and how for several years they didn't speak to each other and you couldn't have them to the same dinner party, so there is much anticipation. Two flags, the American and this rather lost and frowning bear, are flying in the white evening mist. A breeze shakes throughout the mature trees, and the geese fly by honking as the white fog rolls over Mecox Bay.

"Sibling tennis at its peak," says a fellow, dangling his suede loafers.

"They brought in eight linesmen so they wouldn't have to call each other's shots," says a woman, though this is not true.

Teddy beats Tony 6–1 in the first set. It's like all the matches they ever played, for Teddy has beaten Tony from the time Teddy was fourteen. Ted played on the junior circuit until he got a bad call and quit, at sixteen. By that time, he had grown to hate tennis. He refused to pick up a racquet again till he was in his thirties. Just this year, he beat Tony at the Meadow Club member-guest.

The Forstmanns grew up in Greenwich in a house of games. They had their own tennis court, their own baseball field, and a mother who believed that, because they were boys, sports had to be stressed. She drove them to win and, deliberately or not, fostered their sense of competition with one another. The two brothers came out of the same "boiling pot" of a childhood, variously driven. Teddy feels Tony was always considered "it,"

TENNIS OBSESSION: *Calvin Klein (in white pants) and wife Kelly (to his right) are just a few of the spectators at the finals.*

because he was the first son. He took the role of father to his younger brother. Even when Ted became a bridge champion or a great hockey goalie at Yale, he could never be first. He looked up to Tony because it was hard to look up to their father, but Tony had his own agenda, that of the eldest son in an "excessive setting."

"Being competitive is a function of the pain of not achieving an expectation level," Tony says now. He always felt he was expected to be something but never shown how. Tony showed Teddy, but no one showed Tony. He felt the absence of a father to teach him how to live, how to win. Instead, there was the man he had to drive to the hospital, pull out of car wrecks. It took Tony a long time to learn that a golf shot, like a business shot, was something he could understand rather than something out there to beat him. It was like riding a bike, he says. Nobody can give you your balance, but once you have it, no one can take it away. "When you are from a rich family, you never think how to take a spill," Tony says. After Yale, he went right to work and was a huge success early. Teddy knocked around longer. Tony took Teddy into his business. Teddy left. Their fortunes have grown at different times, and there was the abiding rivalry of two brothers two years apart. Finally, they reached the time when it was simply easier not to be in each other's orbit. About two years ago, they began to talk.

Now Tony exists as a paragraph or two in business stories about his brother. But here at the Bear, where reality is often inverted, Teddy is second again. The Huggy Bear is not a big thing for Teddy (who thinks of it as a chance to help out his brother), whereas it is a very big thing for Tony Forstmann to create and run this brief empire of fun.

KNOWING SOME OF THIS, KNOWING SOME OF the danger when any two brothers play, the crowd leans forward as Teddy wins the first set. Tony feels embarrassed. Their mother, Didi Sammis, is sitting there getting a headache because she doesn't want to see Tony degraded and shamed in this way; all she wants is for them to split sets. Didi Sammis believes her children are successful because of their genes, because they had intelligent grandparents. She raised them with some "spirituality, the idea that they aren't running the world, but it's all in higher hands."

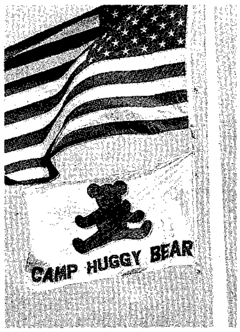
The brothers, burdened, double-fault to each other; they play with outward calm and good manners but in full thrust. Tony, all pumped, fights all the way back to win the match. He never won a match in his own tournament before this year but is now in the quarterfinals against Fareed-Smid, last year's winners. For this round, the player-coaches sit on the court, pick up their racquets, and come on to play a single point a set.

This year at the Huggy Bear, because of all the rumors about gambling and the businessmen Tony invited, he had the whole Calcutta cleared with the Suffolk County D.A. It was legal to buy a team as long as the player-coach would play a token point per set. This meant he was betting on his own skill as a player and coach—a farfetched, but legal, notion.

Jimmy Connors arrives with Donald Marron, the head of Paine Webber. There is something slightly unattractive about these businessmen toting around their players like rich men with their trophies. There has always been this bought side to tennis, with the players staying in rich houses, hauled out like gladiators. It was very much the mood of the cozy old Open at Forest Hills and may be why so many tennis players, thus exposed, went into Wall Street. Connors stands talking to McEnroe while Segura and Annacone play.

"You got to play a point for me," says Segura to Connors. "You feel better?" he asks, pointing to Connors's elbow, which was bothering him. "You got that from counting those $1,000 bills."

THE LAWN IS trampled into muck filled with new grass seed. "It all comes back down to zero," Tony says.



Peter Lundgren and Sashi Menon play Robbie Weiss and Liviu Mancas. Vince Van Patten, with another $37,500 riding on this match, fetches his players water at every changeover; he sits far forward on his chair, his legs jiggling, Nikes tapping, head nodding forward like one of those dashboard dolls. He and Lundgren, with their blond surfer curls, look like they belong on the Pacific Coast Highway with their boards in the back on their way to the next wave. All the little blond Southampton boys gather behind Lundgren for his autograph.

"This is all you have to do once a year and you can retire," Gullikson says to Van Patten.

"India! India!" Vijay Amritraj chants to Sashi Menon.

Perhaps because it is the very end of the summer, the end of camp, and everyone wears white, White Night is a beautiful party. It is the perfect mindless Saturday-night frat party on the big weekend at a party school. It goes on six or seven hours, until the white shirts are all wet and stuck to the dark skin and the pretty summer girl gets on the table to dance. Didi Sammis, furious that her dress is too tight, hasn't stopped dancing all night. It's kind of pro-am dancing, with 30 dancers from a troupe called Le Masquerade pulling everyone up.

As Le Masquerade starts by doing a spectacle from *The Phantom of the Opera,* Tony worries that it's a little dull.

"Don't worry. Things are going straight north from here," Cathie says, which is her way of saying there's more to come, and by the salad course, they are hopping. Tycoons leap for the conga line. Everyone twists neon light tubes around their throats and puts on the top hats from the *Chorus Line* number. One lone model in a gray dress draws the eyes from all the white. Tony, his hair combed into damp wings, holds Baron, one of his young sons by his third marriage, on his lap and watches.

"She's willing to cut it," he says, looking at his mother's dancing.

"There's not a person who likes losing less than I do," says Teddy as the speeches start, but "it was really fun to lose.... This is the vision and dream of one guy, and he dreams it, he breathes it, he eats it...." "Teddy, you're the greatest," says Tony.

"Everyone was ready for showers," Tony says the next morning, having already been to church. Segura and Annacone play Fareed and Smid. The crowd is with the old man, his legs bowed from the rickets he suffered as a child. Then Wally Masur and Amritraj play Weiss and Mancas in the semis of the pro-pro.

One of Teddy's pilots (he has three planes), circling the skies, phones in weather warnings, for it is a white day. Out of the mists come Calvin and Kelly Klein, there for the finals. They wander down to where the jet skis are lined up like little ponies.

Attached to the umpire's chair are ten white balloons to be released each time a bisque is taken. In the finals, Segura and Annacone, owned by Teddy, play Amritraj and Masur. Though they have taken their bisques at strategic times, Segura and Annacone lose the first set. As the balloons float to East Hampton, all the amateurs sit and second-guess the match. Here are Charlotte Ford and Ed Downe, Dina Merrill, Earl Macke, Warner and Kay LeRoy, Bruce Jay Friedman, Barbara and Frank Perry. Segura and Annacone raise their level of play and win the second set. Segura, always a master tennis strategist, has saved just enough bisques for the third set. With Masur serving to Segura at 4–5 in the third set, Segura summons one of his two-handed forehand returns. Masur nets the volley, and Segura and Annacone take their three remaining bisques to win. Tony gives silver plates to Don Brosseau and to Cathie. "You know how to throw a party, honey," he says, as she starts to cry.

"I'll be back in 1989," says Segura. "I'll be quicker."

"I've never played a four-day tournament, made this much money, and had this many free tennis lessons," says Annacone.

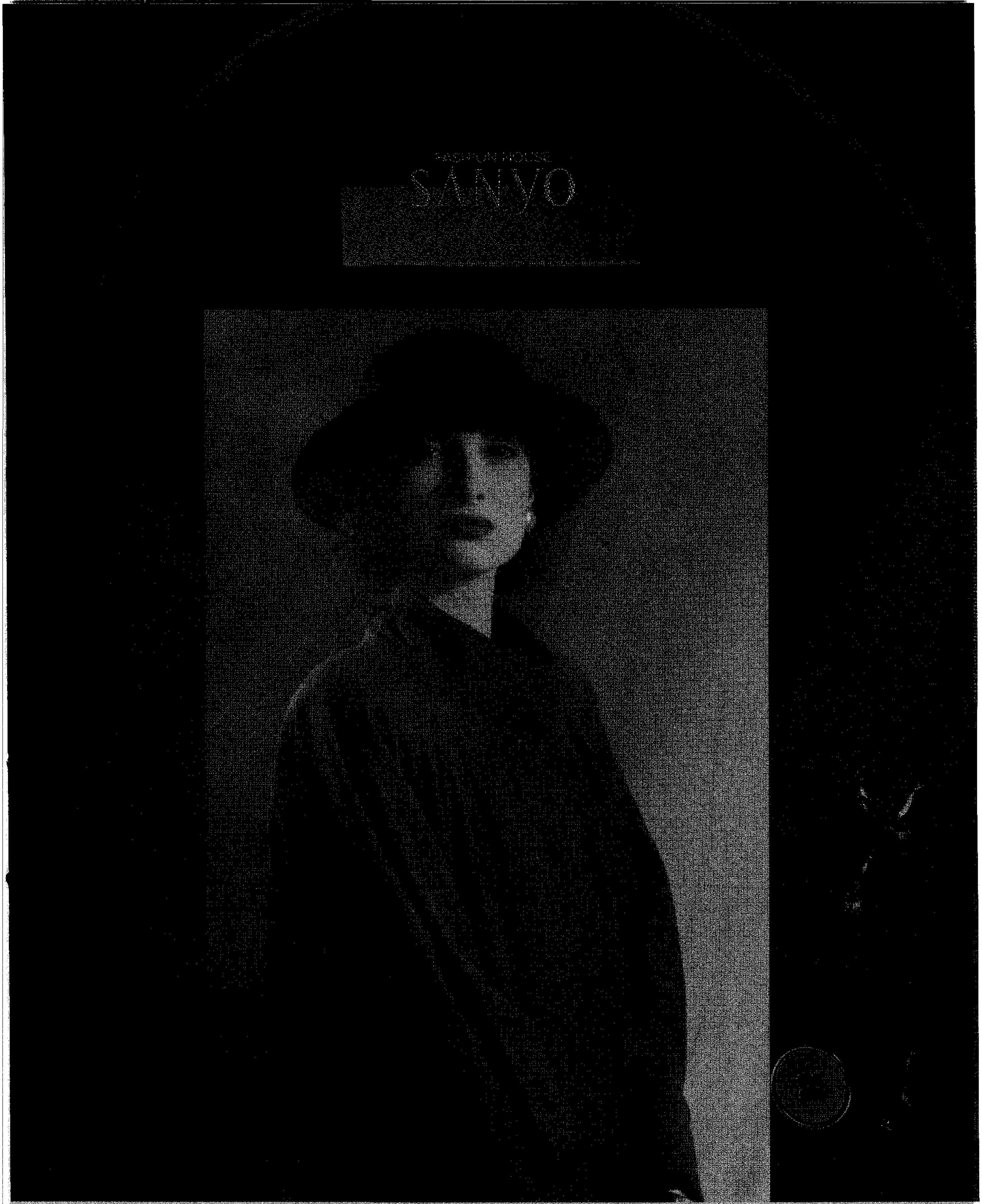
AFTER EVERYTHING IS OVER, TONY WILL LOOK out over his property. The tents are down, the lawn all trampled into brown muck filled with fresh grass seed. "It all comes back down to zero," he says. Cathie will drive her dog to Tennessee to blow off steam. Before she leaves, she has a nightmare that people are asking her for things. They need more nine-by-seven-inch plates from the plastic distributor in Patchogue—they need this, they need that—until she screams, "That's not my job," and slams the door.

Now, however, it is time for the last event of the Huggy Bear, Cathie's mother's chili. A New York agent is introduced to Tony Forstmann.

"I just bought a house a few houses down the road," he says.

"Does it have a court?" Tony asks. "We're always looking for neighbors with courts."

"No—but we have a good view of the ocean," says the man, and in an instant, a narrowing of Forstmann's pale eyes, the man knows he is a zero on the face of Southampton tennis. Forget the house on the water, forget the distant sliver of ocean, forget Mr. Decorator in his lime pants moving the slipper chairs—without a tennis court, he is nothing. And with the court will come other crucial decisions, like *surfaces*—Har-Tru, DecoTurf II, Mateflex, that German substance with plastic in it that Al Taubman has, or the little platelets that dry in seconds like David Mahoney has, or whatever Marty Raynes has. Yes, in the slight displeased narrowing of Tony Forstmann's summer-sky eyes—the eyes of a man who had it all and fought hard to get it all back, eyes that have squinted across the Meadow Club grass, that can look at a taller man and make him feel not quite visible—the man can see a whole future of decisions before the heavy hogs arrive and the earth movers begin, before the digging starts and the green link fence goes up and the man and his wife, now merely on the road, join Tony Forstmann's private game and become one with the Huggy Bear. ■



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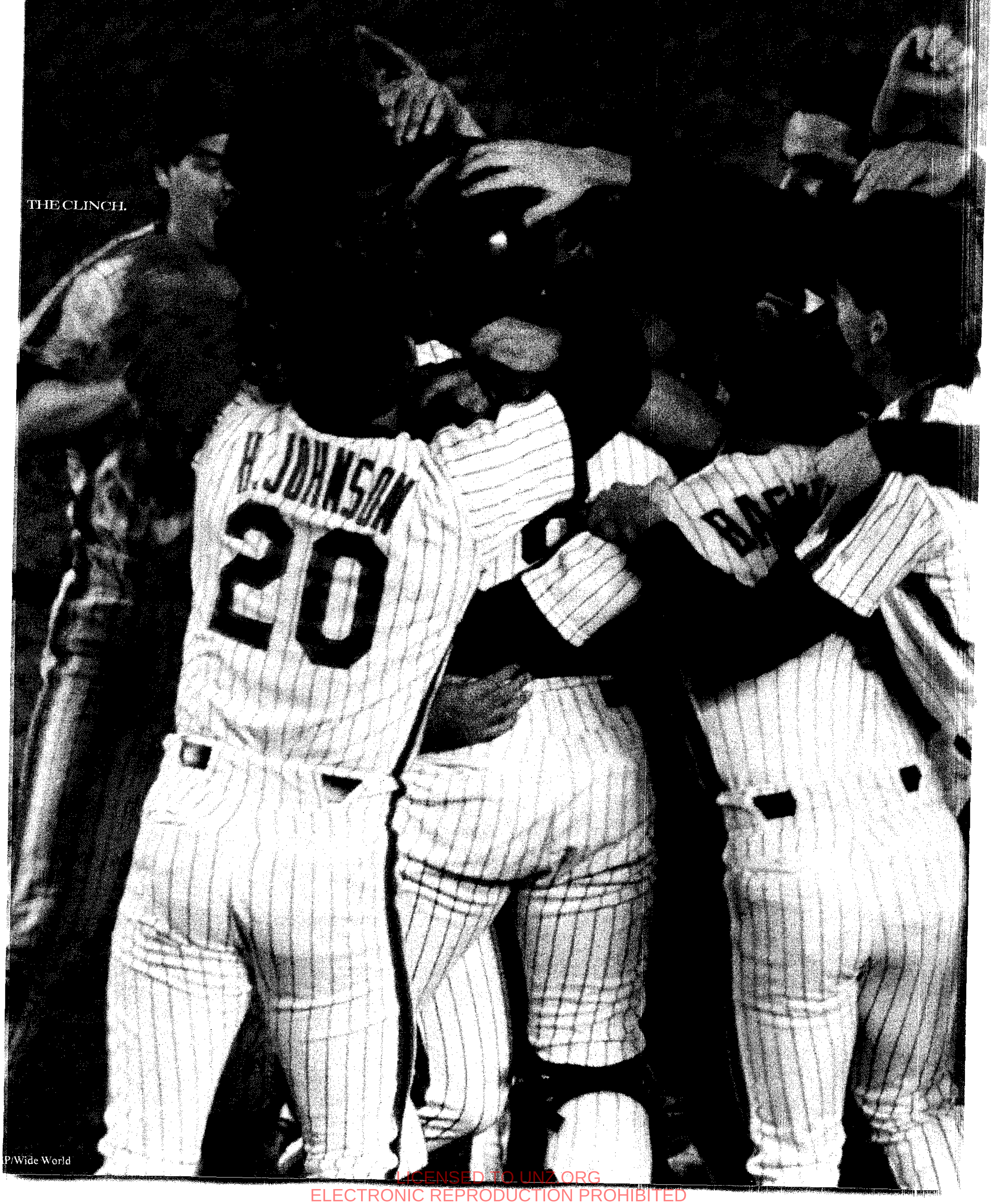
H. JOHNSON
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THE CLINCH.

P/Wide World

The Mighty Mets

BY

ERIC POOLEY

'WHERE'S THE HORSES? Where's the horses? I want to ride a horse!"

Wearing an Afro wig, blue Speedo swimming goggles, and a champagne-soaked Mets undershirt, Roger McDowell was standing alone near the mound at Shea Stadium, surrounded by 800 New York City policemen in riot gear. The shouts of fans filtered in from the parking lot, but most of them had headed home. It was almost eleven o'clock, an hour after Ron Darling had struck out the last Philadelphia Phillies batter and the Mets had raced out to the mound to celebrate their second division title in three years.

McDowell, the genuinely demented relief pitcher, looked around at the empty ballpark.

"Where'd the damn horses go?"

The horses—100 of the NYPD's finest, sent to ensure that clinch-happy fans didn't rip the infield—had gone home, too. So there was nothing for McDowell to do but aim his loopy walk back toward the Mets' clubhouse, where the champagne was almost gone but the party was far from over.

Inside, Gregg Jefferies, the 21-year-old rookie switch-hitter whose play in September lit up the team and the entire city, was himself lit up by a cluster of video lights: drenched in champagne, drinking up the attention but not the bubbly, shining his baby-faced smile, and practicing his ballspeak. David Cone, the Mets' best pitcher this year because of his mind-bending array of pitches and delivery styles, was clutching a bottle and talking happily about his art—he looked like a twisted college genius in a science-library lounge, explaining funny things about quantum mechanics to people who don't understand a word he's saying. Sid Fernandez, a chubby, quiet man who throws hard-to-track fastballs for a living, was cackling and lunging through the crowd, shaking a can of beer and spewing its foam all over a young woman. Co-captains Gary Carter and Keith Hernandez, looking right at home, were at opposite ends of the room, still holding forth for the cameras.

"Was it sweeter in '86?" Carter asked himself. "No. It's just as sweet now. Just as sweet."

"Actually," Hernandez said at his locker, "it's kind of anticlimactic. I mean, we have a lot to be proud of, but we played some terrible baseball this year. This doesn't rate with '86. Then, the team had been through all those lean years, and we brought it back. This time, we've won it before, and we expected to win it again."

Hernandez reached into his private cooler and pulled out a beer. Lee Mazzilli snuck up behind Hernandez and dumped a big trash can full of ice water over his head.

That's been the story with the Mets all season—no matter how well they did, their own expectations seemed to dump cold water all over them. This was, after all, the season when they were supposed to annihilate the league. Last year, after their championship season in 1986, they lost seven starting pitchers for an average of two months apiece but still finished just three games back.

So, with those precious arms healthy and with Darryl Strawberry making good on his month-of-somedays potential, the

PHOTOGRAPHED BY WALTER IOOSS JR.

team's grand start—31 wins in the first 44 games—wasn't occasion for celebration so much as smug confirmation of what everybody already knew. Or thought they knew. The Mets went into a dead faint in June that became a coma in July; through most of the summer, while Hernandez sat out because of a torn hamstring, only the pitchers, Darryl Strawberry, and Kevin McReynolds kept the team alive. All those arms—Dwight Gooden, Ron Darling, Sid Fernandez, Bob Ojeda, David Cone, Roger McDowell, and Randy Myers—and two great bats: If Strawberry didn't homer, if McReynolds didn't collect a game-winning RBI, the Mets didn't score. If the pitchers gave up more than two runs, the Mets didn't win.

"In all my years in baseball," said general manager Frank Cashen, "I've never seen a club with this much talent play so poorly for so long."

"This team," said Hernandez, "plays like a bunch of Little Leaguers."

There was at least one difference between the Mets and Little Leaguers: Children, no matter how poorly they play, usually have fun doing it. The Mets became boring because they forgot that baseball was a game. In one stretch of 39 innings on the West Coast, they scored three runs. "I wish I could provide a spark for this team," said Hernandez. "Right now, I can't."

That spark was provided—and the season was turned around—by two unlikely heroes, a forgotten veteran and a rookie who wasn't supposed to be called up this year. Mookie Wilson, the fleet free-swinger, began a hitting tear in Los Angeles that displaced regular center-fielder Lenny Dykstra and still shows no sign of stopping. A week later, Gregg Jefferies—five foot nine, barely 21—brought his squinty smile into the clubhouse and his powerful bat into the lineup.

After his first eleven games, he was batting .422 with five home runs and had made only one error at second and third base. One tabloid nominated him for Rookie of the Year; another voted him into the Hall of Fame. Wilson continued the batting spree he'd begun before Jefferies arrived. And suddenly, the Mets were scoring runs in bunches, making their stadium shake—in other words, they had fun. And they won 21 of their next 27 games.

"I wondered how one young guy could add that much spark to a ball club," says Tim McCarver, the Mets' splendid broadcaster. "And I realized a lot of adults are apathetic and cynical about Christmas until a child comes into their lives and they see it with new eyes. The Mets saw Gregg play baseball, and they said, 'Holy s---, look at that.' "

DAVEY JOHNSON SAT IN THE VISITING-MANAGER'S office at Olympic Stadium in Montreal, struggling to explain the play of "the child," as Jefferies had come to be called. "The child? I don't think I've ever seen anybody come into the league and do all the things he's done with the bat," Johnson said. "Well, maybe it's because the lights are better up here." Jefferies had just given batting lessons again: a double and triple right-handed, a home run left-handed. "The best thing is, he's unpretentious about it—hell, he's almost embarrassed by it. He hopes the other guys don't take it personally."

A few minutes later, Jefferies stood at his locker, smiling and wiping down his lucky bat. He indulged in a lovely ritual that's emerged this fall: downplaying his accomplishments.

"I didn't expect to do anything but pinch-hit once in a while.

"I'm lucky to be sitting on the bench with these guys.

"Believe it or not, I'm not real comfortable with my swing."

After a few minutes of that sort of thing, someone asked Jefferies what was best about his batting. "Well, I don't strike out very often," he said. "And I don't walk a lot."

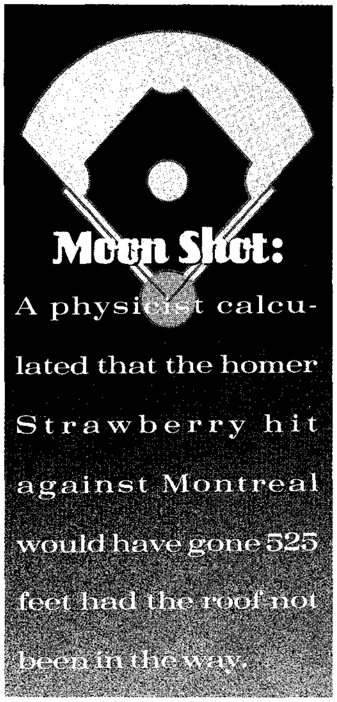
Jefferies is a clinician at the plate, a rare kind of switch-hitter—one whose swings from right and left are almost mirror images. "The biggest compliment I can get," he said, "is when someone asks me which side is my natural side to hit from. My goal is not to have a natural side."

Pitch on the way, Jefferies keeps his weight back and bends his rear knee, jacking his body down to the exact level of the ball and unleashing a compact, high-speed stroke and strong follow-through that produce surprising power. Someone asked him about the homers—more than anyone expected. "I don't expect those either," he said, almost apologetically. "I'm not trying to hit home runs—they're just going out."

Then he was asked what it felt like to be the first rookie in memory—maybe ever—to join a first-place team in late August, become a star, and win a starting position for the playoffs and perhaps the World Series.

"I don't know. Honest, I don't know what's going on," he said. "Everything's going so fast I don't even have time to think, and it's better that way, because then I don't have to worry about it. I don't know. . . . It's hard to explain. I really don't know, because I've never done this before."

Since he was called up, Jefferies has hit .348. But after all those months of whining that they needed someone to set them afire, some Mets have now been whining that it was a minor-leaguer who did it. Jefferies has taken playing time from infielders Kevin Elster, Dave Magadan, Tim Teufel, and Howard Johnson. Their reaction has not always been graceful. "We did get this far without him," said Magadan after Jefferies had been up for a few games.



Moon Shot: A physicist calculated that the homer Strawberry hit against Montreal would have gone 525 feet had the roof not been in the way.

Co-captains Hernandez and Carter put a stop to the clubhouse moaning and told Jefferies not to let it bother him. "When I was coming up and marginal players were grumbling about me," says Hernandez, "Lou Brock told me to let my bat do the talking. And I told Gregg to do the same thing."

The manager, meanwhile, watched the tension rise and seemed to enjoy it—it had to be better than all those dead months. "Things have been pretty uncivil in the clubhouse," Johnson said with satisfaction one afternoon at Shea, lounging in the dugout while his team took batting practice. "But guys come up and take away jobs—that's baseball. It creates problems, but they're good problems." I mentioned how Jefferies seemed to be making the threatened infielders play better. He gave a sly smile. "It can't hurt," he said.

Johnson got some flak in the tabloids this year for not taking a bat to the postgame-buffet table to get his team revved up during its slump. Instead, he held meetings and urged the players to have fun.

"Davey's mellowed this year," says one friend, "and I think it's because of five years of New York baseball: He's successful, and it was time to relax a little in the face of the pressure."

Like any good manager, Johnson doesn't get too close to his team. During the clinching celebration, he stayed shut up in his office, fighting a stomach virus (not nearly so odd as the team's great reliever, Randy Myers, who spent the party in the weight room, pumping iron). But he doesn't get too close to his bosses either. He's still managing on a three-year contract that ends this season and says he doesn't know whether Cashen wants him back next year. "And it's funny, because you can't argue with his numbers," says McCarver. He's right: Johnson is the first National League manager ever to win more than 90 games in each of his first five seasons.

A VETERAN PITCHER WHOSE BEST YEAR MAY BE behind him was standing at his locker, unwrapping a lettuce-and-tomato hero and talking admiringly about the Mets' pitching staff. "They have a lot of different looks," he said, "and that makes it hard on the hitters. Sid Fernandez is really tough. He's got that rising lefty fastball, and he comes so far off the mound that the ball doesn't have far to go. Bobby Ojeda has the location fastball and the dead-fish change. Ronnie uses the split-finger, but he's got great control with it—a location forkball, if you can believe it. And Cone? S---, he's got about ten pitches. The hitters don't know what's going on with him. He throws the slider, the heater goes 93, the forkball, and the curve—and he throws 'em with his arm at different angles: straight over the top sometimes, from three-quarters, from sidearm. Each one of 'em is a different pitch. I've seen batters walking away from the plate with clouds in their eyes after facing that man."

And then there's Dwight Gooden, the veteran pitcher who was doing this analysis. Though still one of the game's best, he is a different pitcher than he was in 1985, when he lasered to a 24–4 record by throwing a fastball with so much speed and life that it seemed the only pitch he needed, the only one he'd ever need. No matter how well the other Mets starters pitched, they were always the guys who threw between Gooden's starts. Since then, Gooden has come down from the Mount, passed through the portals of the Smithers rehabilitation center, lost whatever it was—no one has been able to pinpoint it—that made his fastball unhittable. Gooden has pitched well this year by almost any standard other than his own past. It just hasn't been Mike Tyson punch-out ball. Partly because he lost some pop, partly because some National League hitters learned not to swing at his high fastball, Gooden has had to perfect a new approach to the game.

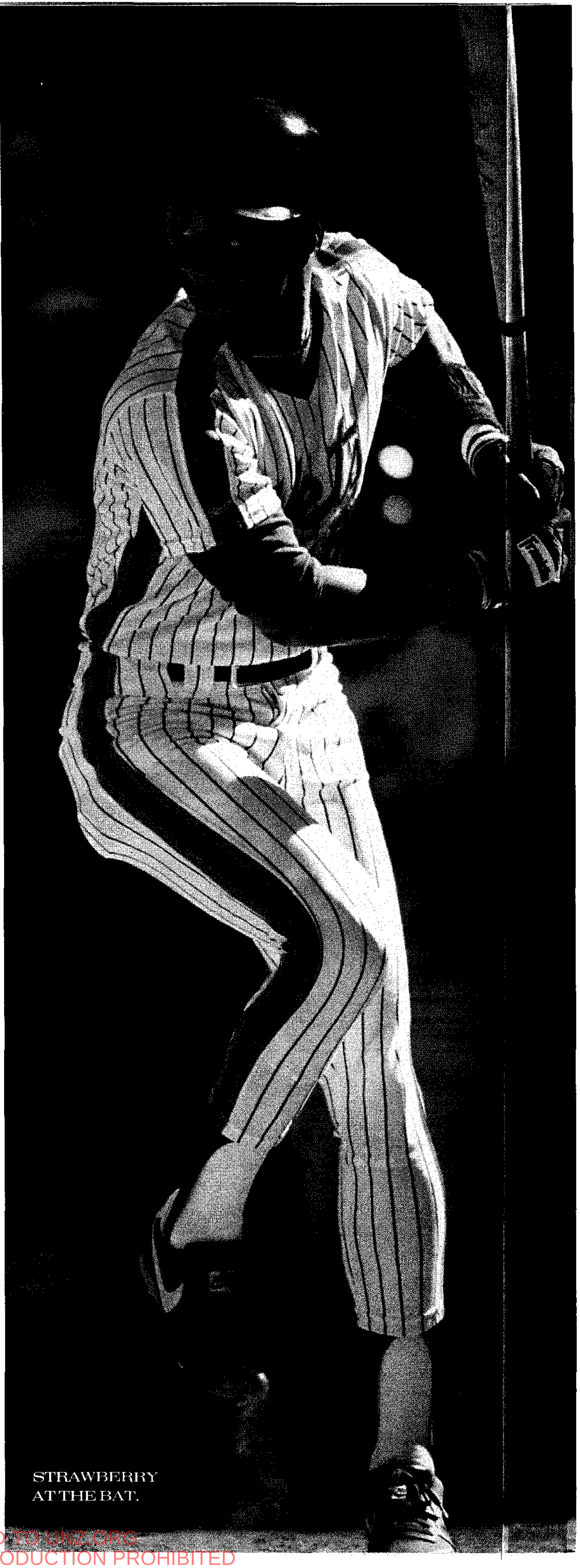
"The hitters went and did their homework on me," he says, "so I had to go do my homework on them. Used to be, if I got behind on a hitter, everyone in the ballpark knew what was coming. Now, I'll throw my curve on two-and-oh, or three-and-two, because I've got confidence in the pitch and I want to mix it up. Or I'll throw the change."

Who could have imagined that Doctor K would become a crafty right-hander at 23? "If I could dominate the way I used to," he says, "I'd do it every night. It's the greatest feeling I know. But you can't do that forever. At least I couldn't."

DAVE CONE SAT AT A TABLE IN THE VISITORS' clubhouse in Montreal, swigging milk from a quart carton and waiting for his arm to go numb. A mile of Ace bandage was wrapped around ice packs on his shoulder and elbow. A pool of ice water was collecting on the table in front of him. His young, open face was pale and tired-looking, streaked with dirt but smiling. He'd just pitched a tough game, shutting out the Expos on seven hits, with ten strikeouts.

It wasn't his most polished outing of the year—Cone had twice come within a whisker of getting a no-hitter, and he'd struck out ten or more on seven occasions. But it was one of his most intriguing games, because it showed how a great pitcher can burn an opponent even when he doesn't have his best stuff.

In the first inning, Cone discovered that two of his best pitches—his slider and his split-fingered fastball, which hurtles to the plate and then breaks in any number of baffling directions—hadn't shown up for work that day. So, to get through the early innings, he relied on his curve and his fastball. In the third, he walked the leadoff batter, allowed a single, got one


STRAWBERRY AT THE BAT.

ground ball out, and then walked the fourth batter, Hubie Brooks. With bases loaded and just one out in a scoreless game, Cone was in trouble. But he threw a curve to Tim Wallach and got him to hit into a double play.

"That was when I got going," he said after the game. "Before that, I had no rhythm, I just couldn't find the groove. How do you find it? You just keep bangin' away and hope you don't give up too many runs before it falls into place. You might make a mechanical adjustment, but it's mostly mental. To Gary's credit—he calls the pitches at the right time, so you don't lose confidence in them, until they start working."

They started working in the next inning, and Cone found that all of a sudden he had "the best split-fingered fastball of my career." Montreal batters who had seen only fastballs and curves in their first at-bats were suddenly seeing the fastball roar to the plate and break down and to the right, or sharply to the left. In Cone's last five innings of work, he gave up just three hits.

"I can always tell right off what the best pitch is going to be," says Carter, "and then my job is to help him get the other ones working—I try to build up their confidence. If you don't go back to a pitch that hasn't been working, the pitcher is going to lose confidence in it. And if you get the other ones working, it messes with the batter big-time: The Expos were used to seeing Coney's fastball and curve, and all of a sudden they had to contend with his forkball and slider. He gets a three-run lead, everything clicks, and he smells the win. Unhittable."

"That's something I learned from Bobby O," says Cone. "Great pitchers get better when they've got a lead to protect."

Bob Ojeda, who had precious few leads to protect this year, smiled when he was asked about it a few days before he hurt himself and ended his season. "Pitching with a lead is a good way to find the groove," he said, "but this year, I've had to find mine without having a lead. That's when it's tough—coming back to a pitch that's not working only when it won't kill you. Even if it's a horses— curve, you've gotta keep going to it, so the batter can't forget about it. It's a question of repetition, feeling it out with each pitch: Where is it? Nope, that's not it. Wait, there it is; yep, there it is, there's that feel—*boom,* and you're locked in. You've found it. It can be pretty damn elusive."

Rosy Future: Mets management stays modest. "The only dynasty today," says Frank Cashen, "is on TV once a week. There aren't any in baseball."

Ojeda's whole season was elusive. He came back from elbow surgery to pitch as well as he ever has, but he was having a tough year even before he severed the tip of his middle finger with a pair of electric hedge clippers the day the team clinched. The Mets' offense went up to the hot-dog stand whenever Ojeda was pitching, so it seemed that every game was a shutout victory or a narrow, bitter defeat. "I'll tell you what," said Ojeda, his handsome, friendly face opening up into a bemused smile. "The things I was feeling after some of those games, you can't print them. So I learned to mask my feelings, because I hated that hard-luck pat on the back. I tell you, I felt like an island." The smile was gone from his face. "I was beginning to wonder if it was going to work out for us this year. I mean, we have a great team on paper, but sometimes that just isn't enough. Let's face it: If the Expos or Pirates had gotten really hot, we'd be in a whole different situation right now."

He brightened again. "I was just watching game six of the '86 Series; they replayed it today on NBC." Ojeda pitched six tough innings against the Boston Red Sox, his former teammates, that night, leaving with a tie—and the Mets, of course, won it when Wilson sent a squiggler through the legs of Boston first-baseman Bill Buckner. "That whole game," Ojeda said, "my arm was killing me. I knew I was risking my career. There was a shot of me in the dugout, rubbing my elbow, and I remembered the pain and the feeling that I might never pitch again. But if it had cost me my career—if that was the last game I ever pitched—it would have been worth it, just to pitch in the playoffs and the World Series. And, after coming back from surgery, it looks like I'll get the chance to do it again."

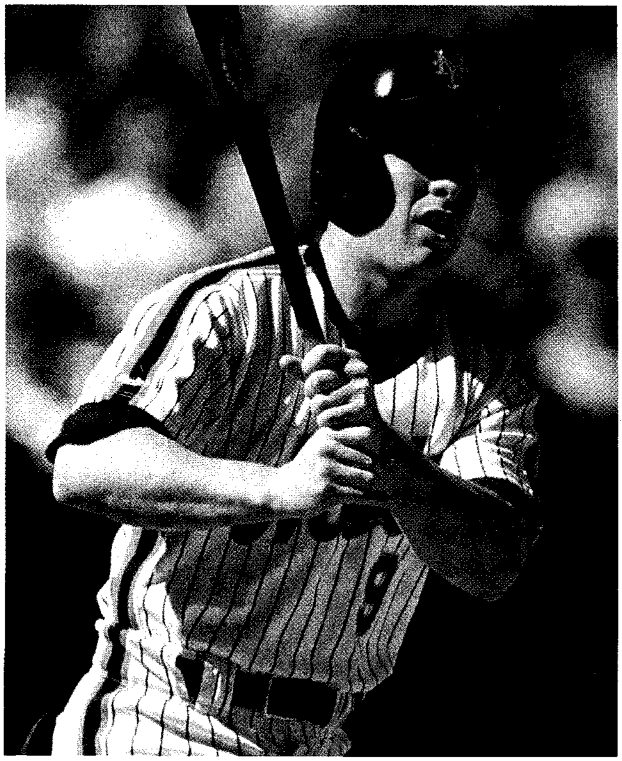
Ojeda won't pitch again this year, of course, and though the team doctors are optimistic, the Mets are worried. "The only thing that's worse than injuring the middle finger," says Mel Stottlemyre, the pitching coach, "is injuring the thumb. Bobby rolls his change-up off that middle finger." But Ojeda's spirit is as buoyant and formidable as anyone's in baseball—many counted him out after his elbow surgery as well. "I know Bobby," says Hernandez. "He'll be back."

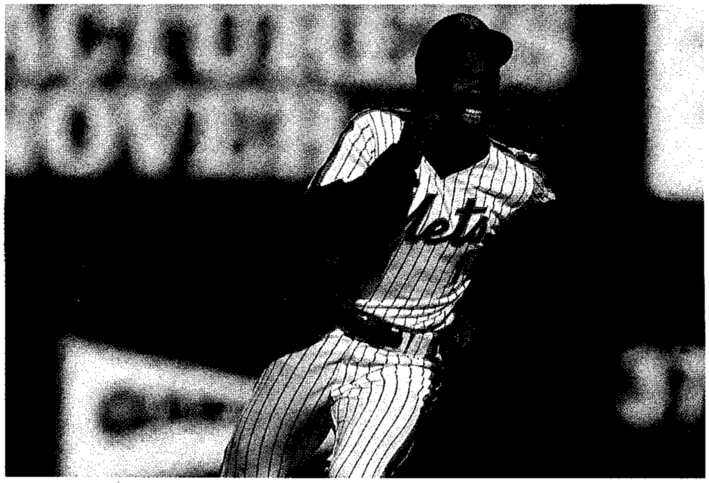
DARRYL STRAWBERRY GOT AN IDEA ABOUT WHAT kind of year he was going to have in the first game of the season, at Montreal. He hit two balls out of the park that afternoon—and Olympic Stadium is big enough to hold a flock of migrating Airbuses—but it's the second one that people in New York (and even Montreal) still talk about: He bounced Randy St. Claire's pitch off the lights that line the stadium roof, well behind and far above the right-field fence. A McGill University physicist calculated that the ball would have gone 525 feet had the roof not been in the way. Against Cincinnati in July at Shea Stadium (where there is no roof to get in the way), Strawberry swatted one clear over the right-field bull pen and out of the park. It landed on the roof of the Reds' team bus in the parking lot.

Strawberry has been challenging stadium architects for years now, but this year—in the beginning, at least—he had a contact-hitter's batting average to go with the power. He was hitting .366 at the end of April, .313 at the end of May. He carried the team for months—"thinking like I had to hit a dinger every game, or we'd lose"—and the strain was showing, especially since he played with nagging injuries. But by the time the Mets found their bats, Straw had lost his. Davey Johnson tried to let him hit his way out of the slump, then gave him a rest, explaining that the right-fielder was mentally exhausted.

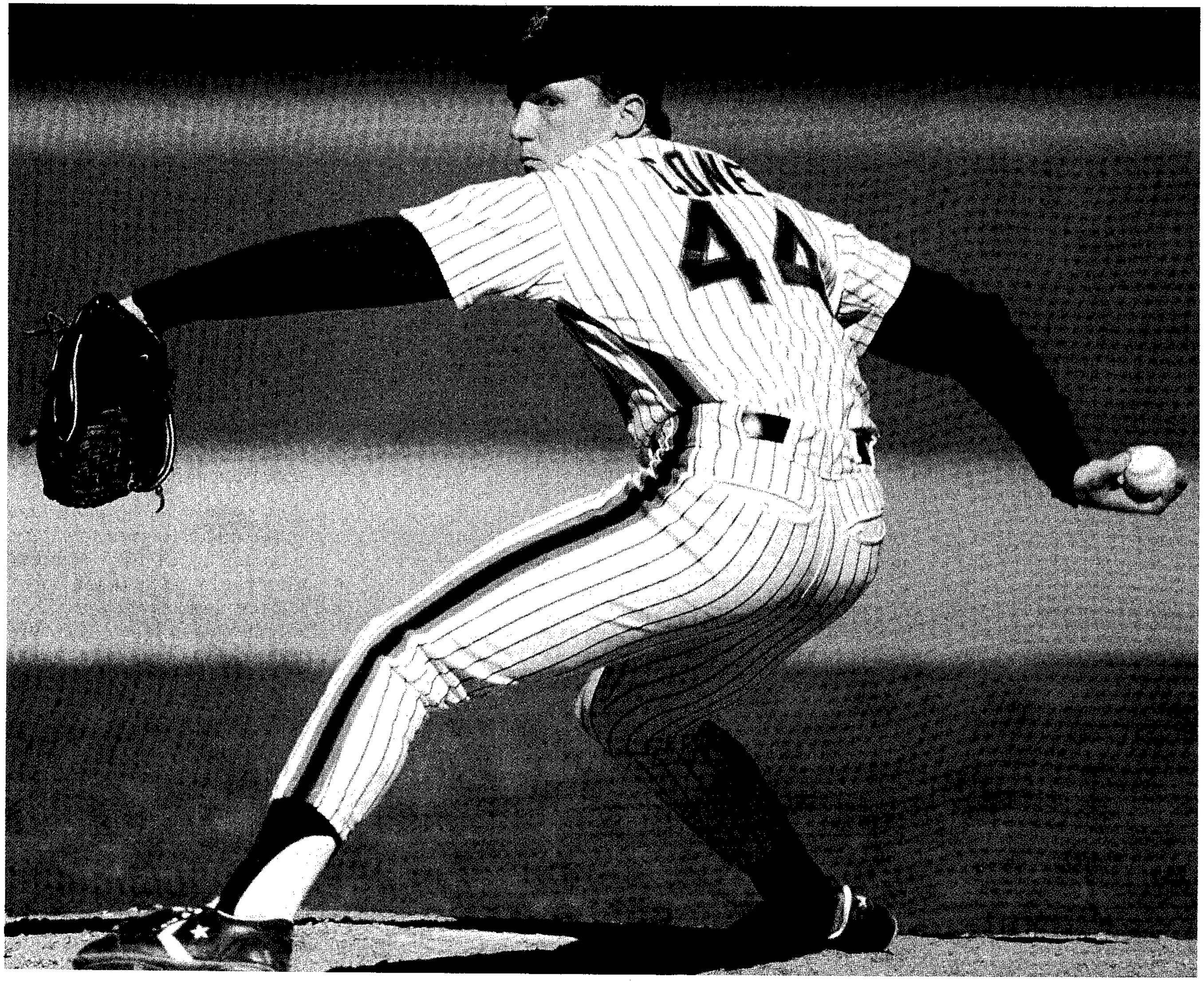
As his batting average fell near .260, Straw announced that he didn't want to win the Most Valuable Player award "in a year when my numbers aren't that good. I'd rather get it next year." But Kirk Gibson of the Dodgers, the other early MVP choice, had a bad second half, too, so Strawberry started to think twice about that. He said he'd "hate to lose it to some guy from another team" and decided that left-fielder Kevin McReynolds should get it if he didn't—something that had been occurring to others as well.

Quietly—everything he does is quiet—McReynolds had followed a slow May by piling up some impressive numbers of his own. Every month, he'd get his five home runs and twenty RBI—he hit a game-winning grand slam in Chicago near the end of the Mets' three-month slump that presaged the team's revival. By late September, his stats stood up to Strawberry's. He had 10 fewer home runs, but he was batting around 30 points higher. They had about the same number of RBI. And defensively, there was no contest—McReynolds fields his position better than anyone in the league, stationing himself per-





Speed Demons: Rookie Greg Jefferies (left) and rejuvenated veteran Mookie Wilson (above) have ignited the team's hitting and running. Pitcher David Cone has thrown unhittable fastballs all season.



fectly for each play. Straw never seems to go a week without muffing a fly, letting one drop in front of him, or groping after a ball in the right-field corner. McReynolds had thrown out a league-leading sixteen base runners; Strawberry had thrown out two. Strawberry had more stolen bases, because he takes more chances; McReynolds is such a careful ballplayer that he seems to go only when they're not looking. As a result, since June 2, 1987, he'd stolen 31 consecutive bases without being thrown out once.

Unlike Strawberry, McReynolds never bothers to make his case in the papers—he may be the only batting star in the game who's genuinely unconcerned with his own stats. He doesn't even like to read about himself. He says things other guys say—"This is a team sport; individual achievement means nothing"—but somehow you believe it, coming from him. "MVP would be nice," he says, "but I don't make that decision, so I don't think about it."

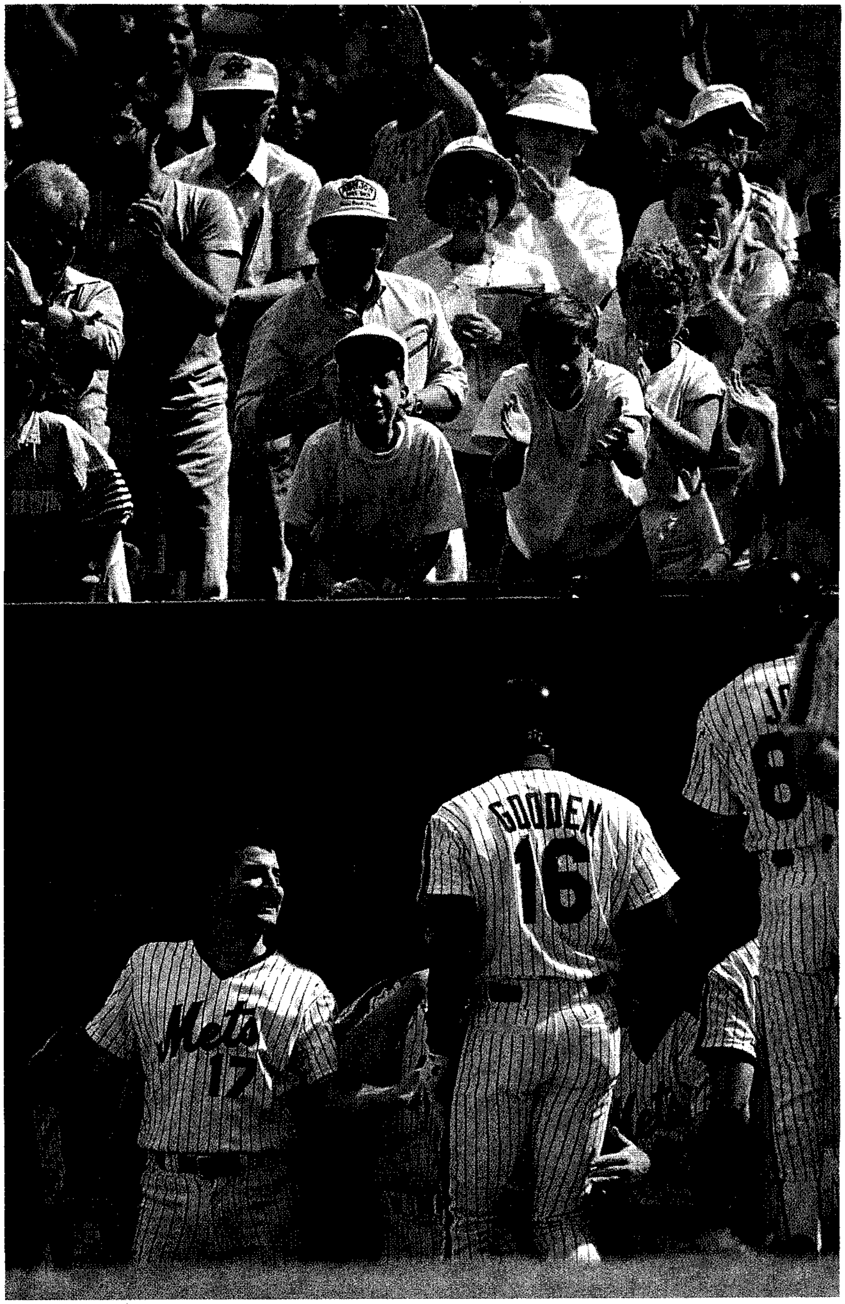
"Kevin," says batting coach Bill Robinson, "will never, never get an ulcer."

"Strawberry might be the high-profile MVP of the league," says McCarver, "and Kevin may be the MVP of the team."

As Strawberry emerged from his slump in the last weeks of the season, he decided that he could win the award, after all. Inevitably, he and McReynolds staged a game-by-game competition for the honor. In one of the games against the Phillies during the Mets' clinch run, McReynolds hit line drives out of the park in his first two at-bats, while Strawberry struck out and popped out. So in the sixth inning, when McReynolds came to the plate with two out and Mookie Wilson on second, Phillies manager Lee Elia (since fired) walked McReynolds to get to Straw. Pitcher Shane Rawley put one into Strawberry's "happy zone," mid-thigh-high and on the inside half of the plate, and Straw came through with one of his huge, gorgeous swings, launching the ball as high as the Shea Stadium lights. When it returned to earth on the other side of the fence, glancing off the scoreboard and bouncing near the cars in the players' parking lot, Straw had a game-winning RBI. "Pitch around K Mac to get to me?" he said later. "Man must think I'm easy meat. Man should know better by now."

When he won the next game with yet another homer, Straw was clearly back—just in time for the playoffs.

"When Straw hits one of those," says one Met, "you're sure he should get the MVP. Then he goes and plays an easy ball into a base hit, and you wonder. But you know what? He should *still* get the MVP."



HERNANDEZ LEADS THE CHEERS FOR DWIGHT GOODEN.

THE METS MAY BE SURPRISED BY THE DODGERS IN the playoffs, or by Oakland or Boston in the World Series, but if not, the word "dynasty" is likely to pop up in the afterglow. That may be an exaggeration, but it's hard not to think dynasty when you consider the Mets' pitching staff, the best in baseball and perhaps one of the best in baseball history. All five of the Mets' starters are better than their records ("Yeah," says Wally Backman, "how *could* Cone have lost three games?"), and all the starters are stoppers—qualified breakers of losing streaks. Relievers McDowell (short) and Terry Leach (long) are dependable, and Randy Myers, whose weight lifting has increased the speed of his fastball by seven miles an hour, had the lowest earned-run average in the major leagues this year (the staff as a whole had a phenomenal 2.84 ERA at press time). And all seven of the team's top pitchers are 30 or under, which suggests a secure, if not dynastic, future.

The Mets' brass, though, downplays such talk. "The only dynasty today," says Frank Cashen, "is on TV once a week. There aren't any in baseball."

The Mets are often compared with the great Baltimore Orioles teams of the late sixties and early seventies, the ones that had a CEO named Cashen and a second-baseman named Davey Johnson. The two men have fashioned the Mets in the same image—power hitting and power pitching—but it's much too early to tell whether the Mets deserve the comparison. The Orioles went to four World Series in nine years and won their division title twice more. "We've got a ways to go before you can even think about that," says Cashen.

But if there ever is another dynasty in this day and age, says Tim McCarver, "it'll be the type of team the Mets have: built around superb young pitchers with less than six years in the majors. Management here realizes that. Their emphasis is on the right syllable."

Though Cashen and vice-president Joe McIlvaine dealt away close to 30 minor-league prospects in the deals that brought them their major-league stars—Fernandez, Darling, Carter, McReynolds, Ojeda, Cone, and more—their scouts continue to unearth great raw talent, and their minor-league system continues to refine it: Jefferies is only the most recent proof of that. Of the Mets' top ten minor-league prospects this year, seven are pitchers. Dave West, a six-foot-six, 210-pound left-hander from Tennessee who was brought up in September and won the first Mets game he pitched, was 12-4 at Tidewater (AAA) with a skinny 1.80 ERA. Blaine Beatty, a left-hander with a major-league curve and a mid-80s fastball, won 16 games for Jackson (AA) with a 2.46 ERA. Further down in the system are promising names such as Kevin Brown, Mike Miller, Dale Plummer, and Dan Furmanik—players who, in a few years, should be trying to pitch their way onto the major-league roster. The farm system, says McIlvaine, is also growing good young infielders and catchers—Phil Lombardi, the catcher at Tidewater, batted .308 with nine home runs this year. But Cashen and McIlvaine have been disappointed with the play of their minor-league outfielders—especially at the plate. "It was a bad year for hitters throughout the minors as well as in the National League," McIlvaine says. Lombardi was the only player at Tidewater to hit over .300—and that includes Jefferies.

NO MATTER HOW WELL THE METS DO IN THE post-season, next year's team is going to wear a very different face. Jefferies, obviously, is going to end up at second or third base: "We want to get him a regular position for the sake of his sanity," says coach Bud Harrelson. If Jefferies ends up at second, Wally Backman becomes expendable—but the gutty, dirt-loving Backman would be missed in the clubhouse and on the field, and with the fat salary he carries through next season, he may be tough to trade. Third-baseman Howard Johnson, now in the last year of his contract, would be easier to deal—but the Mets won't trade him unless they're sure that Jefferies will continue to hit with power. Dave Magadan remains heir apparent to Hernandez's position despite spotty infield play and a lack of power at the plate, and Kevin Elster is still the shortstop of the near future. Keith Miller, a feisty young infielder, may or may not be trade bait, depending on the other trades the team makes; Tim Teufel, the veteran second-baseman with the hip-wiggling batting style, would seem to be history. "We have too many infielders," says McIlvaine. "One or two will probably go."

High Hopes: "At the risk of sounding grandiose," said team leader Keith Hernandez, "I guarantee that if we get past L.A., we'll win the World Series."

The most painful problem, though, is in center field, where two of the most popular and productive Mets—Mookie Wilson and Lenny Dykstra—have been sharing time and demanding trades all year. Wilson, who got off to a bad start, sat on the bench and watched Dykstra—the small, hustling, tobacco-spewing machine—work full-time in early August; then Dykstra slumped and Wilson got hot. He's glad to be playing, "but as soon as I have three bad games, out I'll go—what kind of way is that to play?" McIlvaine says no decision has been made on whom to keep and whom to trade, and there's always the chance the Mets will keep them both, ignoring their misery for the sake of a great outfield.

Behind the plate, Gary Carter is nearing the end of his career—though he says he'd like to play another five years, his arm and his bat seem to be saying something else. To be fair, Carter's inability to throw out base runners (he's nailed only 22 percent, one of the worst percentages in the National League) stems in part from the slow deliveries and high leg kicks of his pitchers. But at the plate—where he endured 225 at-bats between his 299th and 300th career home runs—he has no one else to blame. After a Cubs game in which Carter had hit a hard line drive that was caught on a dive by center-fielder Doug Dascenzo, he said, "That's been my story all year." Actually, Carter's story has had more to do with lazy flies, infield pop-ups, and ground-outs. He's been hitting the ball better in the past month, and a player with Carter's drive—and ego—can't yet be counted out. But the Mets are looking to the post-Carter era, wondering whether Mackey Sasser—picked up from Pittsburgh in a trade for minor-league slugger Randy Milligan—is going to be their man. Sasser has been catching for only three years, but his raw talent is being refined rather quickly. The tabloids have been calling for a trade for San Diego catcher Benito Santiago—who with his rocket-launcher right arm destroys more base-stealers than anyone in the majors—or his heir apparent, Sandy Alomar Jr., who is still in the Padres' farm system. (One paper even announced that the Mets and Padres had made a deal for Santiago, though the two clubs hadn't spoken about the matter.)

"I've never said I was interested in Santiago or Alomar," says McIlvaine. "We're happy with Mackey's progress, and we have lots of good catchers coming up in the system. But that's not to say I won't talk to the Padres, either." When he does, he'll be competing with twenty other clubs.

IN THE CLUBHOUSE AFTER THE clinch, there was one topic of conversation more popular than comparisons with 1986: the playoffs against the Dodgers, of course. Here again, expectations were huge right away. "At the risk of sounding grandiose," said Hernandez, "I guarantee if we get past L. A., we'll win the World Series."

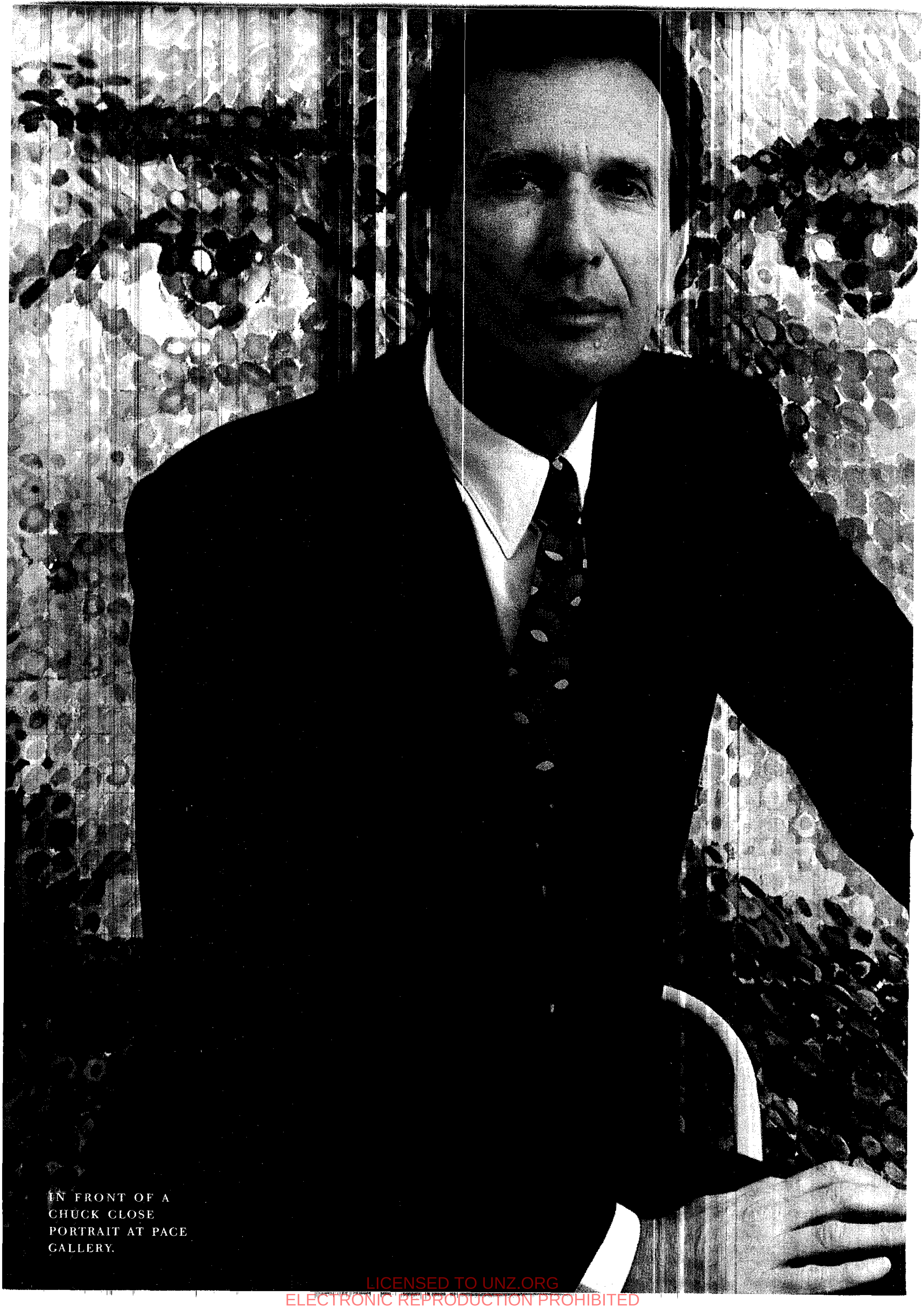
The Mets beat L.A. ten out of eleven times this season. But most of the games were tense affairs, and coming out on top of so many close games during the season, baseball analysts say, may be a jinx. Another jinx concerns Strawberry—L.A. is Straw's hometown, and he often plays poorly in front of his family and friends there. The playoffs, however, will come down to pitching duels: Gooden versus Cy Young candidate Orel Hershiser; Cy Young candidate Cone versus difficult southpaw John Tudor; Darling against onetime Met Tim Leary, who has finally become a star; and Fernandez against phenom Tim Belcher.

"It's going to be like Houston was in '86," says Hernandez. New York fans might not be able to survive another one like that, a six-game knuckle-cruncher that ended in the sixteen-inning affair the whole city seemed to be watching.

"One difference," says Ron Darling. "In '86, we played lousy baseball in September. This year, we had the best September in history."

Even if the Mets extend their hot September into October, they'll merely be doing what everybody expected them to do at the beginning of the year. And anything less will be an embarrassment.

"If we don't win the playoffs," says Hernandez, stubbing out a cigarette, "it all goes down the f--ing toilet." ▬



IN FRONT OF A CHUCK CLOSE PORTRAIT AT PACE GALLERY.

Matrix

KEEPING PACE WITH ARNE GLIMCHER

THE ART OF THE DEALER

BY EDITH NEWHALL

THERE WERE OTHER PARTIES that chilly mid-September night—the opening of the Philharmonic; a benefit for AIDS children given by Carolina Herrera, Samuel Peabody, and Mrs. Milton Petrie at Bloomingdale's; Clint Eastwood's showing of his film *Bird* at the Museum of Modern Art—but none resonated through Manhattan like the African Wildlife Foundation's dinner at Tavern on the Green celebrating the opening of *Gorillas in the Mist*. The star of the film, Sigourney Weaver, was there, of course, with her husband, Jim Simpson, and so were Jimmy Stewart, Michael and Diandra Douglas, Diane Sawyer and Mike Nichols, and Oscar de la Renta and Annette Reed. Julian Schnabel was there, too, and fellow painter Malcolm Morley, and the man who shows their work, Arnold Glimcher. That was why the party blended the worlds of entertainment and art: Glimcher, the owner of the extremely successful Pace Gallery, had finally made his film.

Even when Glimcher was in Africa last summer, dealers, artists, curators, and the rest were gossiping about his future. The rumor was that he had given up the art business and sold Pace to Charles Saatchi, the British advertising tycoon and contemporary-art collector. ("I hear that it was proposed but it was turned down," says art critic Robert Hughes.) And even when Glimcher finally addressed the rumor, while finishing production of *Gorillas* in London, he was teasingly indirect. "I take it as an enormous compliment that everybody would like to buy my gallery," he said, "but I like my gallery an awful lot myself."

The hubbub suggests just how central Arne Glimcher has become to the city's art community. If Leo Castelli, 81, is considered New York's most influential postwar dealer, Glimcher, who turned 50 in March, is perhaps its most powerful. He represents a highly diverse group of artists—Agnes Martin, Saul Steinberg, Lucas Samaras, Malcolm Morley, Richard Serra, John Chamberlain, Julian Schnabel, and Jim Dine are just a few. He also handles the estates of Calder, Nevelson, Rothko, Cornell, Reinhardt, Dubuffet, and Picasso. Pace is one of the largest

PHOTOGRAPH BY LOUIS PSIHOYOS

ELUSIVE: “My life is private, so people don’t know what I do,” he says. “Some people collect tropical fish; I make a film occasionally.”

galleries in New York, taking up four floors at 32 East 57th Street.

But Glimcher, who started out as a painter himself, also pours his passionate energy into sailing, gardening, writing, and—since 1984, when he worked as an associate producer on *Legal Eagles*—making movies. Two weeks ago, Glimcher made his debut as a full-fledged movie producer when *Gorillas in the Mist*, the film about primatologist Dian Fossey, starring Sigourney Weaver, was released; on November 4, audiences will see Diane Keaton in *The Good Mother*, also produced by Glimcher.

People have a hard time getting a handle on Arne Glimcher—a tall, slender man with a therapist’s soothing voice and a surprising, hooting laugh—and he doesn’t seem to care. Though he has perfected the mechanism for selling art—with clients such as Leonard Lauder, Mark Goodson, Harry Macklowe, Michael Ovitz (the titan of Hollywood’s Creative Artists Associates and Glimcher’s agent), and Morton Janklow—and acknowledges a talent for making money, he doesn’t think of himself as a businessman. Does he care more for art-dealing or for moviemaking? “My life is private, so people don’t know what I do,” he says with an impatient sigh. “Some people collect tropical fish; I make a film occasionally.”

WITH SIGOURNEY WEAVER IN RWANDA FOR ‘GORILLAS.’

SITTING IN HIS THIRD-FLOOR OFFICE at Pace—a quiet, uncluttered room that could safely be described as “international style”—the dealer has a view of Picassos and Dubuffets on the walls, and an enormous floor-to-ceiling window overlooking East 57th Street. Glimcher, who was born in Duluth, looks far removed from the plains of Minnesota in his dark, double-breasted Italian suit; that his father, Pace Glimcher (for whom the gallery is named), was a cattle rancher seems just as unlikely. Though Glimcher loves to talk about his friendships with Dubuffet and Nevelson, sailing, and perceptual psychology, he’s quick to steer the conversation away from business and his personal life. The Saatchi story? Glimcher shifts uneasily on a black Le Corbusier couch. “I guess rumors spring up because of a lack of knowledge rather than an awareness of fact,” he says, as if he’d heard the question before it was posed.

There is, in fact, little reason Glimcher would want to sell Pace Gallery. An art-world insider estimates that Pace takes in $50 million a year (to Castelli’s $20 million), though Glimcher, like many dealers, will shed no light on the gallery’s finances. “I think it is nobody’s business,” he says.

There is gossip as well that Glimcher will eventually turn the gallery over to one of his sons—Paul, 27, is a neuroscientist teaching at the University of Pennsylvania, and Marc, two years younger, worked at Pace for two years after graduating from Harvard and is studying biology at Johns Hopkins. But in the past five years, Glimcher has acted as if he meant to stay, moving aggressively to add several sought-after artists to his roster and in the process angering a number of fellow dealers.

It all began with Julian Schnabel, who may have set his sights on Pace after seeing a Picasso show there. In 1981, Glimcher had captured Claude and Paloma Picasso’s share of their father’s estate, and he chose the artist’s last “Avignon” paintings for his first exhibit. Shown only once before, at the Palais des Papes in Avignon, the paintings were so poorly regarded that the Museum of Modern Art had left them out of its Picasso survey. “Critics hated them,” says Glimcher, who believed the works were simply ahead of their time. As he predicted, the paintings got lots of attention, and the usually subdued gallery was flooded with young artists in paint-splattered jeans.

Two years later, after he’d had several one-man shows at Mary Boone Gallery and two joint shows with Boone and Leo Castelli, Schnabel left Boone for Pace. Though it was rumored that Glimcher offered Schnabel $1 million, both Glimcher and Schnabel say this is untrue. “I wouldn’t want an artist that I’d have to buy—it would certainly mean that my gallery wasn’t adequate for that artist to want to be in it,” says Glimcher. Schnabel claims he left Boone because he had become a mediator between Boone and her other artists.

THOUGH GLIMCHER would probably rather forget about it, Schnabel’s move to Pace foreshadowed the departure of 50-year-old painter Brice Marden, who left Pace in 1985, after seven years, for Boone. “Maybe it was an act of revenge,” suggests Castelli, supporting yet another rumor—that Schnabel was given a better contract than Marden. Marden will not discuss why he left, nor will Glimcher.

In the case of painter Malcolm Morley, who had been represented by the late Xavier Fourcade (as was John Chamberlain), Glimcher entered another tug-of-war with Boone, with whom Morley had signed a contract. One newspaper item reported that Morley, who was staying in California, changed his mind and decided to go to Pace after talking to Michael Ovitz. Glimcher, who has sold a number of works to Ovitz, says that Ovitz had nothing to do with Morley’s change of heart. “Morley decided that he’d made a mistake, and that was all that was about,” he says.

Not long after the Morley incident, George Condo, a younger, relatively unknown artist, left Barbara Gladstone Gallery for Pace, which led both Castelli and Gladstone to suspect that Schnabel, rather than Glimcher, was luring new artists. “I was surprised that Arne even knew who Condo was,” says Gladstone. Castelli thinks that Schnabel also tried (and failed) to persuade painter Ross Bleckner to leave Boone for Pace. Bleckner,

Detail of Pablo Picasso’s “Torero,” Oct. 1970, courtesy of the Pace Gallery.

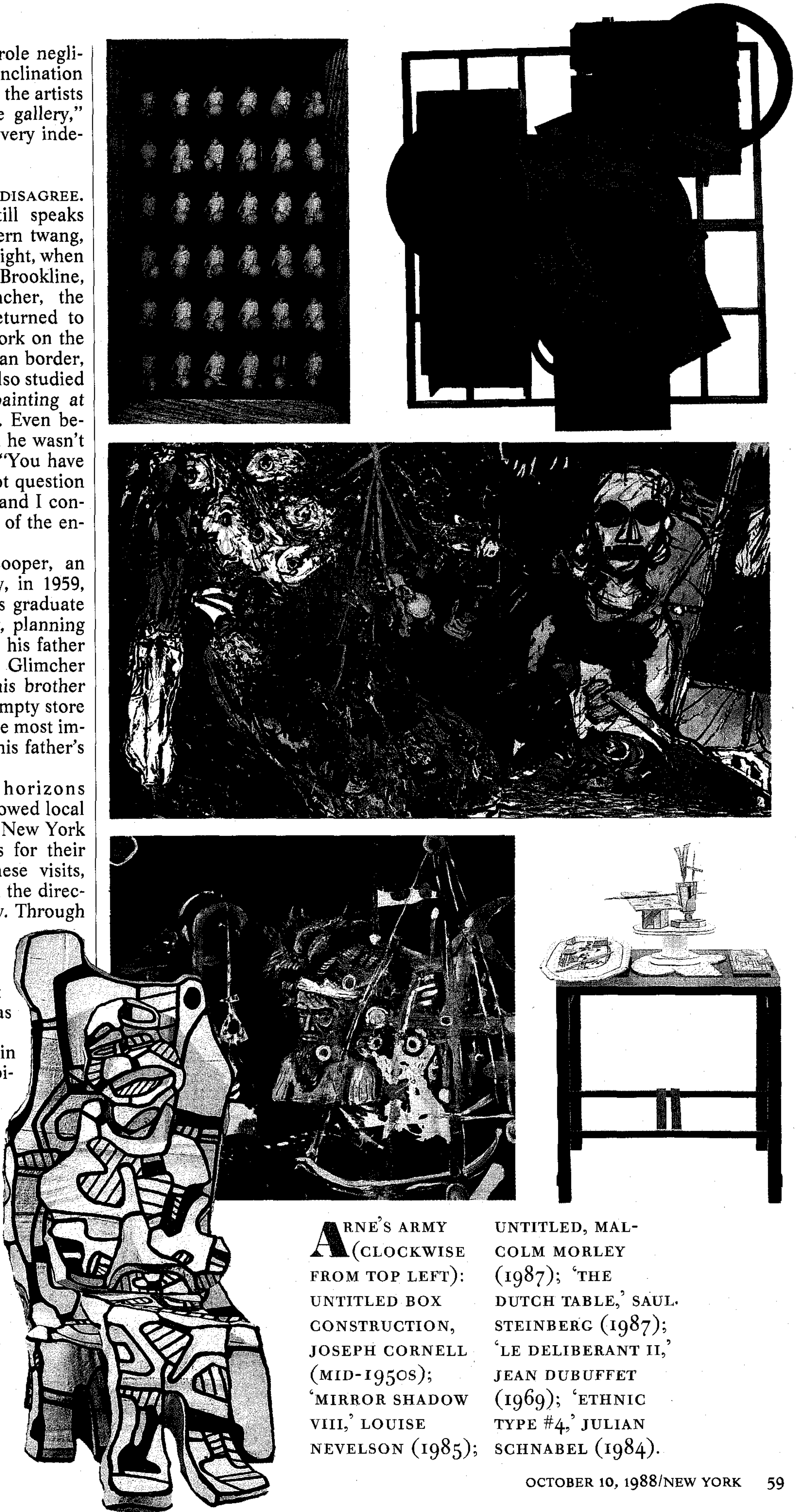
though, considers Schnabel's role negligible. "Obviously, there's the inclination on the part of any artist to have the artists he admires show in the same gallery," says Bleckner, "but Arne is a very independent thinker."

FEW PEOPLE WOULD DISAGREE. Though Glimcher still speaks with a faint midwestern twang, he left Minnesota at eight, when his family moved to Brookline, Massachusetts. Glimcher, the youngest of four children, returned to Minnesota each summer to work on the family ranch, near the Canadian border, until he was eighteen. But he also studied art, eventually majoring in painting at Massachusetts College of Art. Even before he graduated, he realized he wasn't destined to become an artist. "You have to have the blind belief and not question the validity of the enterprise, and I constantly questioned the validity of the enterprise," he says.

After marrying Mildred Cooper, an art-history major at Wellesley, in 1959, Glimcher entered the fine-arts graduate program at Boston University, planning to become a curator. In 1961, his father died, and three months later, Glimcher used $2,400 borrowed from his brother Herb to open a gallery in an empty store next to the Kanegis Gallery, the most important in Boston; he gave it his father's name.

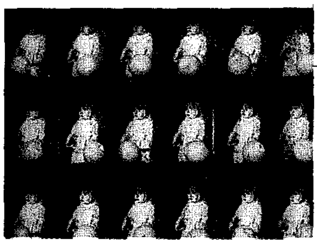
Even then, Glimcher's horizons stretched to New York. He showed local artists but spent time visiting New York galleries and arranged shows for their artists in Boston. During these visits, Glimcher met Ivan Karp, then the director of the Leo Castelli Gallery. Through Karp, Glimcher was introduced to the heady New York art world of the early sixties, whose Pop movement Karp helped shape. "He was Mr. Pop," Glimcher says.

On a trip to New York in 1961, Glimcher saw an exhibition of Louise Nevelson's sculptures at the Martha Jackson Gallery and asked Jackson if he could give Nevelson a show in Boston. Jackson agreed, and Glimcher called Nevelson to invite her to the opening. Though he was almost out of money, he offered to put her up at the Ritz, and Nevelson, whose career was then at a standstill, accepted. Her sculpture all but sold out, and afterward, Nevelson told Glimcher that if he ever opened a gallery in New York, she would come with him.



ARNE'S ARMY (CLOCKWISE FROM TOP LEFT): UNTITLED BOX CONSTRUCTION, JOSEPH CORNELL (MID-1950S); 'MIRROR SHADOW VIII,' LOUISE NEVELSON (1985); UNTITLED, MALCOLM MORLEY (1987); 'THE DUTCH TABLE,' SAUL STEINBERG (1987); 'LE DELIBERANT II,' JEAN DUBUFFET (1969); 'ETHNIC TYPE #4,' JULIAN SCHNABEL (1984).

Courtesy of the Pace Gallery.



YOUTHFUL PROMISE: "When I first met Arnold, he ran—he didn't walk," said Louise Nevelson. "I just felt he'd be a great success."

"When I first met Arnold, he ran—he didn't walk," Nevelson recalled a few months before she died. "I just felt he'd be a great success."

BY 1962, GLIMCHER WAS SHOWING New York artists almost exclusively, so he teamed up with Fred Mueller, a collector and friend, to open a gallery at 9 West 57th Street, in a townhouse that has since been torn down. Pace quickly prospered, and Glimcher, who had commuted from Boston during the first year, moved to New York with his wife and two young sons.

While most galleries tended to specialize, Pace was eclectic—Glimcher brought in artists as diverse as Jean Dubuffet and Lucas Samaras. But the most obvious difference between Glimcher and his peers was his ability and eagerness to revitalize the careers of older artists. "Dubuffet was up for grabs when Glimcher took him on," says dealer Richard Feigen. Nevelson's ascendancy was even more dramatic to those who remember thinking she had already done her best work before she went to Pace. "I would think that the artist who owed him the most was Nevelson—Arnold really started her career all over again," says former Whitney curator Paul Cummings.

Judith Richardson-Silvia, an assistant director of Pace during the sixties, says that Glimcher quickly developed his own style of presentation—from designing catalogues to installing work. "In those days, galleries would paint the walls freshly for an exhibition, but that was it—the same color they had always been, white or gray," she says. "At Pace, if an artist wanted black walls, purple walls—whatever it might be—they got it. Now many people do that kind of thing, but at that time, nobody did it—only Pace." And Glimcher's confident manner and lean good looks stood out in a then-small community of art dealers, headed for the most part by cultivated Europeans like André Emmerich and Castelli. "He had all those Long Island ladies enthralled," says another former employee.

BY 1968, PACE HAD PHYSICALLY and spiritually worn out its elegant, old-fashioned quarters at 9 West 57th Street, and the gallery moved across Fifth Avenue to a handsome, inconspicuous building at 32 East 57th Street. I. M. Pei was hired to design the space, which at that time occupied only the third floor.

Some employees, like Richardson-Silvia, thought a subtle change in the gallery's direction came along with its new address and sleek, minimal design. "It's when Arne crossed over to the next plateau," says Richardson-Silvia, who left Pace in 1969 to become the director of Sonnabend Gallery.

Several years after Pace moved, Mueller became disenchanted with the gallery business and decided to leave. Glimcher, who was developing an interest in perceptual psychology, went back to school. "I was obsessed with certain questions at that point, and the answers were inherent in the artists' work I was dealing with, but they weren't specific enough for me," he says. Several years later, after teaching a course at NYU, Glimcher and one of his professors—Paul Vitz—wrote a book exploring parallel developments in art and science. *Modern Art and Modern Science* was published in 1984, but it was virtually ignored by art magazines. Though disappointed, Glimcher had satisfied his own curiosity. "I believe very strongly that the artist is an intuitive perceptual scientist and that art is a tool by which society extends its perceptions," he says.

Pace had developed a blue-chip aura by the late seventies, when Glimcher was asked to handle the multi-million-dollar estate of Mark Rothko. At the same time, the gallery attracted two younger, highly respected artists—Marden, whose contemplative minimalist paintings had almost a cult following, and Chuck Close, known for his portraits of family and friends that expose every pore.

"I hadn't even thought about Pace—it seemed like a place where other kinds of work were shown," says Close. But two friends—Amy Baker Sandback, now the president of *Artforum*, and Marcia Tucker, the director of the New Museum of Contemporary Art, suggested Glimcher, so he made an appointment to see him.

Assuming Glimcher would take him out for lunch and ask what he wanted, as other dealers had done, Close was quickly thrown off guard by the dealer, who asked that sandwiches be sent up. Next, says Close, Glimcher gave him a lecture about his work—how he thought it had been handled, what he thought it was about.

"Then he said, 'This is what I think I can do for you,'" says Close. "He was very thorough, and he wasn't waiting to take the cue from me. And I made the decision to go with him."

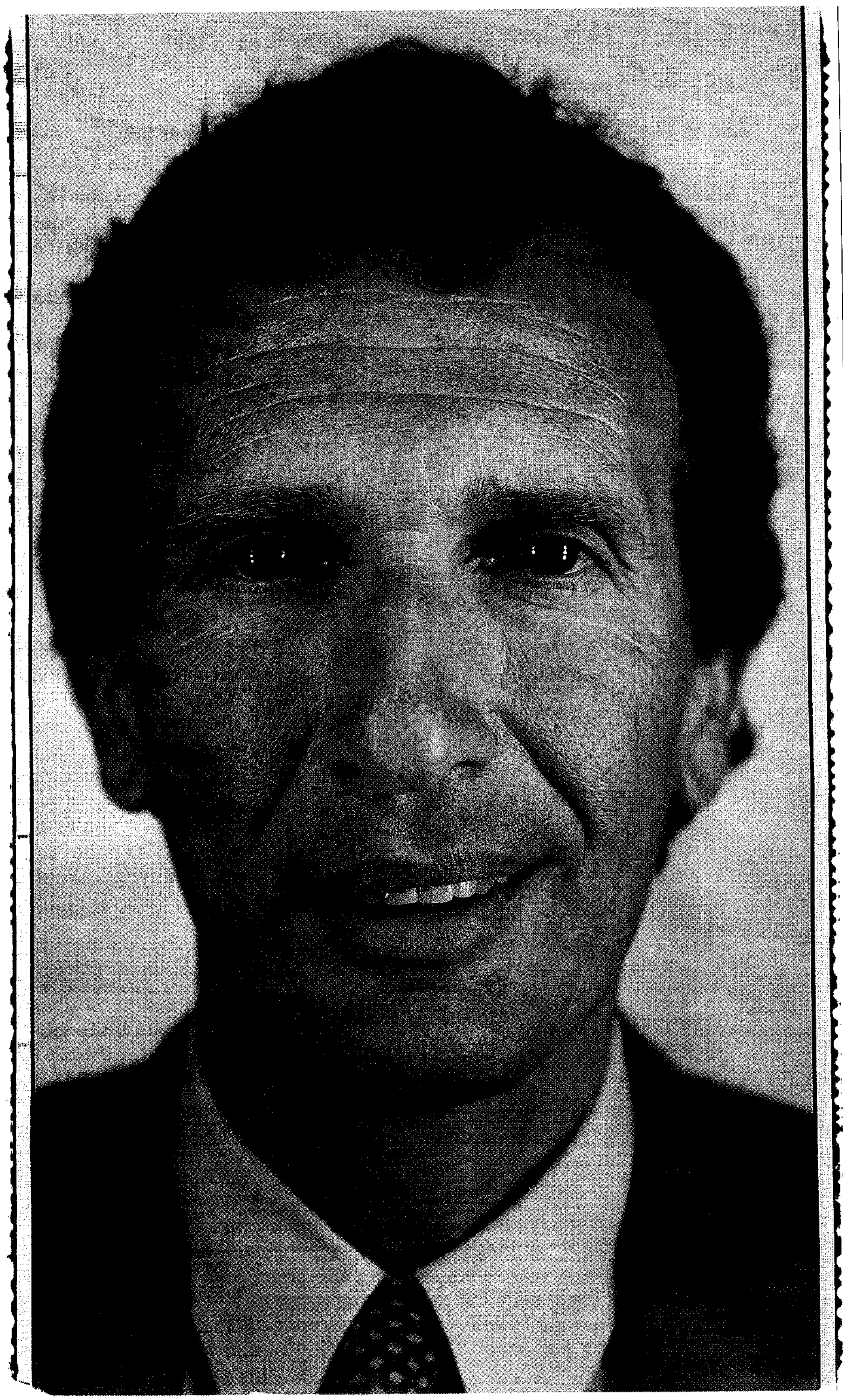
BECAUSE OF GLIMCHER'S ASTONISHING financial success, some dealers and artists speculate that he is an aggressive salesman, but collectors who have bought works from him say this isn't so. "Not in my experience with him—just the opposite," says Wendell Cherry, president and co-founder of Humana Inc., the Louisville-based hospital-management company. "He basically presents a work of art to me, and the presentation is noted by its brevity as opposed to some long dialogue," says Cherry, who asked for Glimcher's help in finding modern and contemporary works for the Kentucky Center for the Arts.

Though Glimcher has been criticized for having his eye on marketing rather than art, and for taking on established artists rather than discovering new talent, few of Glimcher's peers are taking risks in the eighties; many, in fact, are vying for the same successful artists. A dealer of contemporary art since 1954, André Emmerich—whose gallery, directly across the street from Pace, is now surrounded by a dozen or more competing ones—scoffs at the notion that one gallery could be more commercial than another.

"All galleries are commercial," he says. "I think Arne is an extremely able dealer, and people who don't know him usually resent his success. He's ambitious, but he's not greedy." And while there's no denying that Glimcher handles well-known artists, Ivan Karp says this might not be the enviable job it seems, since Pace's artists are also notorious for their difficult personalities and difficult work. "If Arne has the strength and diplomatic skills to deal with people like Morley, Serra, and Schnabel," says Karp, "then he's a very remarkable character."

Stringent and hardheaded in business, Glimcher gives a 10 percent discount to museums but has never lowered prices for clients, nor will he deal with art consultants. "The whole idea that someone should get a commission from me for work that I take care of and exhibit, and for artists that I support and who support me, is outrageous," he says.

At the same time, Glimcher's friends often benefit from his impulsive—and sometimes staggering—generosity. Kay Hillman, a collector and dealer, used to drop by Pace to have sandwiches with



'ARNE, 1980,' A POLAROID PHOTOGRAPH BY CHUCK CLOSE.

Glimcher when he first opened the gallery.

"One day," she says, "we were having lunch and I saw this tiny, tiny Nevelson maquette in his office, and I said, 'I'd love to have that—how much is it?' and he said it wasn't for sale. So I said, 'I'll have to steal it, then.' And he said, 'Well, in that case, it's a present.' And he gave it to me."

During his twenty years with Pace, the perceptual artist Robert Irwin has never accepted a stipend, and for nearly that long, the work he's shown hasn't been for sale. In fact, Irwin has been of little commercial value to Pace. "The fact that anyone knows I'm alive you have to attribute to Arnold," says Irwin. "He has given me the space to show my work, and that's an incredibly expensive space to give someone for a month. It was not done for any reason other than friendship."

UNTIL RECENTLY, THE ART world had not taken Glimcher's involvement in film seriously, because his interest was clearly connected to his career as an art dealer.

Glimcher first got involved in movies in 1980, when director Robert Benton gave him a cameo role in his *Still of the Night*. Playing a bidder at an auction, Glimcher stole the scene merely by raising his finger, nodding, and whispering to his companion. "Arne was so good that we used all the footage of him," says Benton, who noticed that Glimcher, even then, had more than acting on his mind.

Four years later, producer-director Ivan Reitman asked Glimcher to lend his art-world savvy to *Legal Eagles*, the story of a downtown performance artist who is cheated of her inheritance by a ruthless art dealer. As an associate producer, Glimcher developed gallery scenes, picked artworks for sets, and wrote the movie's performance-art piece. But he had a hidden agenda—learning more about the process so he could make his own film, about primatologist Dian Fossey. "That was the reason I helped Ivan," he says. "I wanted to see the complexity of putting that project together."

Glimcher had first become interested in Fossey because he shared her enthusiasm for mountain gorillas. "I've always been interested in proto-aesthetic behavior in animals; and the mountain gorilla, which is the largest on the planet, is genetically the most like us," he says. The better he got to know Fossey's work, the more inspiring he found her. "I think she was astonishing," he says. "People think one person can't make a difference. She did. In our time, she saved a country, she saved a species, and she did it all by herself." He persuaded her to let him make a film of her life.

On December 27, 1985, while Glimcher was on his way to Fossey's research center in Karisoke, Rwanda, to meet her for the first time and discuss the film, she was found dead on her cabin floor, apparently murdered by an intruder. Though some thought the project was doomed, Glimcher grew even more committed to Fossey and her work. "When she died," he says, "it was in some way an obligation to bring it to the public, although I thought it would be impossible because we were going to do the project together."

Glimcher sold Universal on the movie, oversaw the screenplay, managed a rapprochement with Warner Bros., which was developing a rival Fossey movie (the two companies shared the project, a highly unusual arrangement in Hollywood), hired Michael (*Coal Miner's Daughter*) Apted to direct, and stopped a last-minute move by both studios to pull

Courtesy of the Pace Gallery.

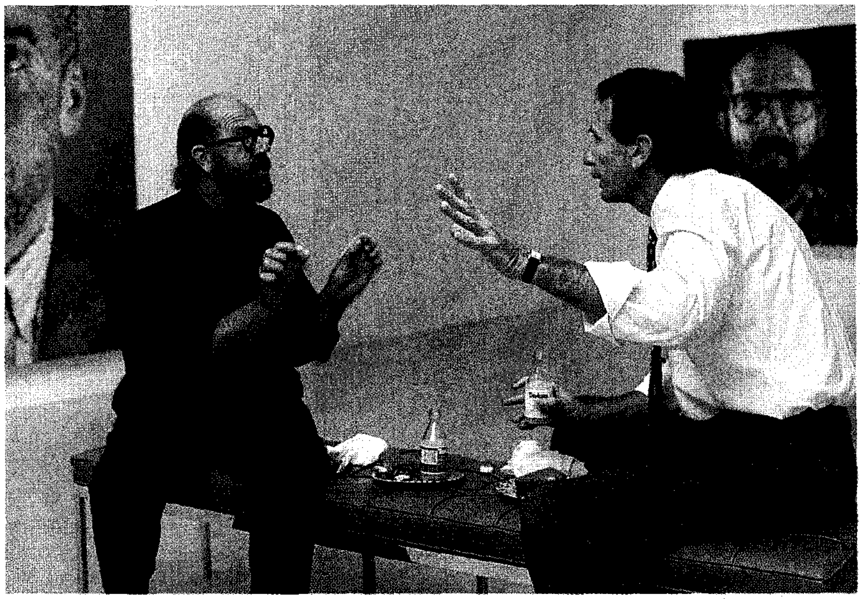
ON THE MOVIE: "We were living with the gorillas, living Dian Fossey's life," says Glimcher. "It was the realization of a dream."

out of the project—partly by deferring all of his salary.

Then, last summer, while the art world buzzed over the Saatchi rumors, Glimcher took off for the Aberdare mountains of Kenya and the Virunga volcanoes of Rwanda with Sigourney Weaver, Bryan Brown, Apted, and three others. Through twelve cold and rainy weeks, he supervised the shooting. "Sometimes we were only six people on the mountain, including Sigourney, with a camera recording the gorillas," he says. "We were living with the gorillas, living Dian Fossey's life, so it was a great adventure. It was the realization of a dream."

Though Fossey's own camp was too inaccessible to use for filming, *Gorillas* is closer in spirit to a documentary than to a "Hollywood" movie. "So it's very real," says Glimcher, "and it's very solidly about conservation of an endangered species."

Eight months later, Glimcher moved on to *The Good Mother*, which he had bought after reading the unpublished manuscript. "I thought it would make a socially poignant film," he says. "It shows that the promises of the sixties are not realizable in the conservatism of the Reagan eighties."



WITH CLOSE AT PACE GALLERY BEFORE THE ARTIST'S SHOW.

After 28 years as an art dealer—and four as a producer—Glimcher remains an enigma to much of the art world. "I don't really know him," says art critic Carter Ratcliff, "but I think he's a fascinating character." *Village Voice* critic Kim Levin, who has written a book on Lucas Samaras, has had dinner at Samaras's with Glimcher and his wife. "My feeling about Arnold is that he has this sense of childlike wonder that he's done all this," she says.

Glimcher has also kept his personal life opaque. Rarely seen at gallery openings, he and his wife—who is a Ph.D. candidate in art history—prefer to entertain at home, mixing, for the most part, the worlds of art and film (Linda Hunt, Sigourney Weaver, Julian Schnabel, Chuck Close, and the Ovitzes were just a few of the Glimchers' friends at their son Marc's June wedding). Though they spend most of their time in a rambling, comfortable Park Avenue apartment filled with art, they are equally at home in a large, austere house in East Hampton designed ten years ago by Ulrich Franzen.

While the house was being built, Glimcher developed such a passion for gardening that he had a potting shed built in the basement. Having taught himself to sail twenty years ago, Glimcher now captains a Hinckley sloop, and he and his wife have taken long trips alone together—and with friends—to places as far away as the Caribbean and Nova Scotia. "I've never made a transatlantic trip—that I'm going to do," he says nonchalantly.

The sun is beginning to set over Central Park, streaking the sky with orange, crimson, and violet, but Lucas Samaras's small Upper West Side apartment is just as colorful in its own unnatural way. Glimcher seems utterly at ease here, seated at the dining-room table on one of Samaras's painted chairs. Brilliantly colored fabrics hang on the walls and are draped over what appear to be Samaras's sculptures. This living/dining room is where Samaras staged his controversial "Sittings": color Polaroids of his acquaintances and friends—Glimcher, Sidney Janis, Jasper Johns, and others—posed nude on chairs.

Glimcher asks if he can see Samaras's new work and follows the artist back to a tiny room off the kitchen—the studio where Samaras makes his exotic boxes. While Samaras, whose graying beard and fierce eyes make him look like an art-world Rasputin, carefully lifts the lids, Glimcher peers inside each one, mesmerized by a glittering phantasmagoria of fake jewels, trimmings, mirrors, photographs, and pins. "These are really terrific, Lucas," says Glimcher with boyish enthusiasm, as though he'd never seen one.

A few minutes later, they are back at the dining-room table, sitting at opposite ends. Knife in hand, Samaras is slowly peeling a pear, glowering at Glimcher. "You're not a gardener," he says provocatively. "I am, too," retorts Glimcher, trying to stay calm. "He doesn't know *anything* about gardening," needles Samaras. "You wouldn't know about it, because you're too afraid to drive out to my house," says Glimcher. It's clear that this is a familiar routine between these two men, who go on to quarrel good-naturedly about a number of other things.

After all these years, Samaras understands why people see Glimcher as a complex—and charismatic—character. "He has the capacity to surprise me on a regular basis, whereas other people become closed books as they get older—they retire; they're predictable," he says. "Sometimes he's here and I offer him coffee, and I get the feeling that maybe the cup isn't clean enough for him," he adds, "and then the next I hear, he's off in Africa somewhere, rolling in the mud." Still, he doubts that Glimcher would ever abandon Pace for the film business. "Art is the fundamental thing," says Samaras. "He's not a chameleon. But there's also the feeling that there is no ending with Arnold. If he fantasizes about something, he'll get it." ■

Photograph by Louis Psihoyos/Matrix.

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BEST BETS

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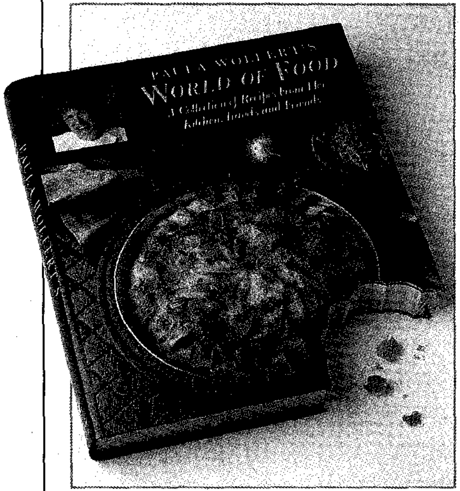
By Corky Pollan

Meal Genius

In *Paula Wolfert's World of Food* (an extraordinary collection of dishes from Sicily, Catalonia, Greece, Morocco, and regions of France), the author's recipes read so vividly, you can almost taste the lemon, garlic, almond, anchovy, saffron, and coriander. Wolfert's food is the food of the villages—earthy yet polished, and full of surprises: Pumpkin soup is garnished with Swiss-chard-covered croûtes; eggplant is baked with Gruyère and honey. These are recipes to romance you back into serious cooking; and for a cookbook, this is a page-turner, full of Wolfert's wisdom. For the dedicated, inquiring cook, it's a true treasure. —**Barbara Costikyan**



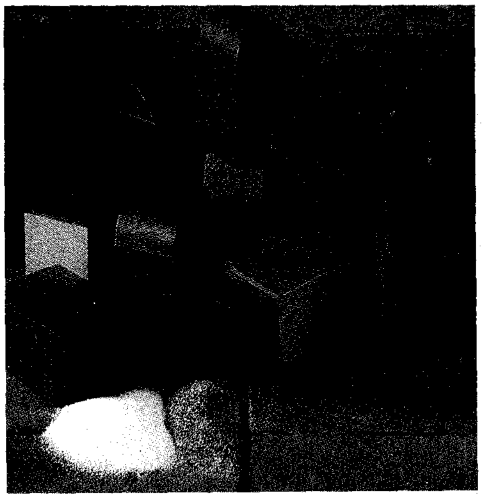
PAULA WOLFERT'S WORLD OF FOOD/Harper & Row/$25/Kitchen Arts & Letters (1435 Lexington Avenue, near 93rd Street, 876-5550), and Endicott Booksellers (450 Columbus Avenue, near 81st Street, 787-6300)

Bloom Service

Sura Kayla has turned a botanical bent and a fondness for found objects into a winning new store filled with nature's riches. Everywhere in this herbaceous wonderland are nosegays, topiaries, and bunches and baskets of dried flowers. Wreaths, tiny, framed antique silhouettes, and prints new and old hang on the walls; the shelves are artfully crammed with birdhouses, hand-painted columns and candlesticks, and bandboxes, as well as the occasional antique *objet d'art*. There are "compositions" of fresh flowers, too, along with hand-blown glass vases from Italy, herb bouquets, handmade cornhusk napkin rings, and old-fashioned potpourris. Best of all are the custom-made pine dining and end tables with white birch legs that were inspired by a forest Kayla created a few years ago for a New York Public Library party ($1 for a wooden quail egg, $75 to $550 for dried- or fresh-flower arrangements, $1,000 to $3,500 for dining tables, and $3,500 to $7,500 for antique pickled ice chests).

SURA KAYLA/*484 Broome Street/941-8757*

What Spice Glory?



Two years ago, jewelry artist David Tisdale gave us napkin rings and demitasse spoons that were as exquisitely crafted as jewels. Now he's developed a passion for salt and pepper shakers and produced anodized-aluminum whimsies in romantic or gothic colors. Tisdale says they were inspired by the urban landscape; *we* say their humorous edge owes much to those wooden blocks of childhood ($20 a pair).

ROBIN IMPORTERS/*510 Madison Avenue, near 52nd Street 752-5605*

Photographs: left, Paul Lachenauer; top, Andrew Garn; bottom, Michael Sahaida.

Head Alert

A-hunting kiddies will go—for acorns, pinecones, pumpkins, and the rest of fall's bounty—in Etak's jaunty caps. They're made of flannel, corduroy, or wool, with a flannel lining, and these lovable and cozy hats come in checks, buffalo plaids, prints, and solids in sizes for infants to teenagers ($21 to $24).
HUNTING HATS/*Dinosaur Hill (302 East 9th Street, 473-5850), Judy Corman (198 Columbus Avenue, near 69th Street, 496-9315), Shoofly (506 Amsterdam Avenue, near 84th Street, 580-4390), and Space Kiddets (46 East 21st Street, 420-9878)*

Going Drape

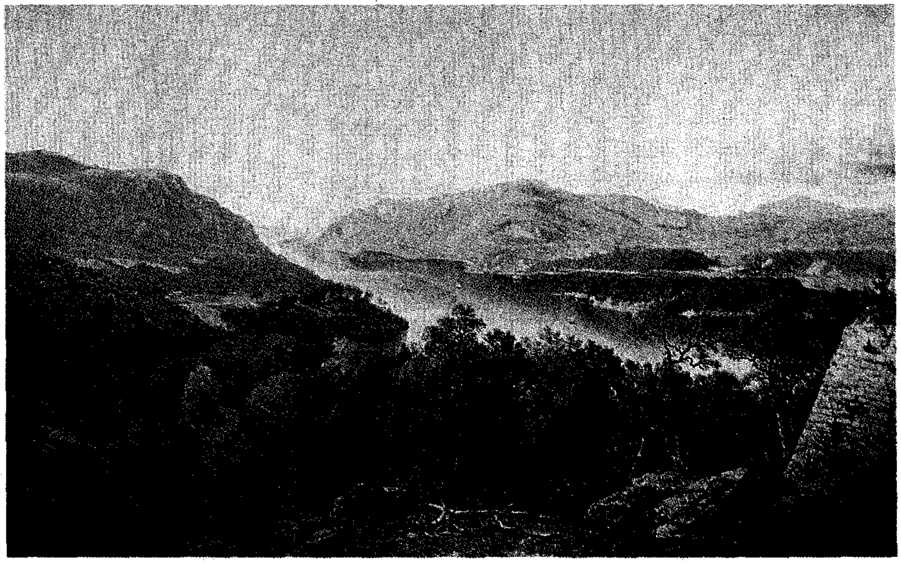
Whether dressing themselves or their homes, folks in the nineteenth century certainly didn't shy away from opulence. Even the drapes were swagged and festooned with elaborate tassels. And now that our sober windows have given way to extravagant treatments, it's nice to know that Catherine Holt, who travels through Spain to ferret out these treasures, has assembled a stunning collection of antique silk and satin tassels with braided cords to liven up the drapery or to tie insouciantly around a chair ($125).
COBWEB/*116 West Houston Street/505-1558*

Photographs by Tony Cenicola. Models: Michael McGovern and Shaun Gouldsbury of Bookers, Inc.

Jaunts/Vincent Frontero

LEAVES AFLAME

"... The fall colors are every bit as glorious in the Hudson Valley as they are in Vermont. Here are four refreshing day trips upriver..."



FORT PUTNAM VISTA: *It's as dramatic today as it was in 1867, when David Johnson painted it.*

FALL'S IN ITS GLORY, AND IT'S A MISTAKE to think that to have the joy of it, a New Yorker needs to spend five or six hours journeying up to Vermont. The scenery's every bit as lovely in the upper Hudson Valley, and you can get from Manhattan to the blazing reds and golds and siennas in two to three hours. For those in search of exhilaration, then, it's not too late to experience the wonders of autumn. Here are four excursions that can be made in a day... on the spur of the moment.

But go soon. The trees high up in the Catskills, on the west side of the river, were already brilliant during the last week in September; in the lower land on the east side, the color should peak around the second weekend in October.

TWO AND A HALF HOURS ON THE NEW York State Thruway (three if the traffic's heavy) will bring you to the noble view from the porch of Olana, a mansion on a rise overlooking the Hudson from the east side of the river. Frederic Edwin Church, the great nineteenth-century landscape painter, chose this site because of that breathtaking vista: the lawn falling in a great sweep down to a lake that mirrors the surrounding trees; to the west, in the near distance, the purple-blue Catskills; on the far-off horizon, the grayish blue of the Berkshires; below, in the valley basin, the sparkling Hudson. The thousands of oaks, hemlocks, and birches that Church planted a century ago—randomly, so that his 250-acre estate would look like a "romantic landscape painting"—will be turning russet and amber not long from now.

Wednesday through Sunday until October 30, visitors can take a 45-minute guided tour of Church's zanily ornate Persian castle (call 518-828-0135 for reservations; adults, $1; children, 50 cents). But the grounds, with their wonderful aspect, are open daily from 8 A.M. to sunset year-round, and there's no admission charge.

If you're a Sunday painter, bring your easel; painting's encouraged. So is picnicking (there aren't many tables; you'll need a blanket). If you don't feel like packing a lunch, nip into Hudson, some ten miles away, for take-out food from the Mouse House, at 701 Warren Street. Or reserve a box lunch a few days before your trip at the Charleston Restaurant (517 Warren Street, 518-828-4990) or Brandow's (340 Warren Street, 518-828-2388). Or stop at a farm stand; Hotaling's, in Claverack (near Hudson), carries the bounty of local farms and orchards as well as cider-flavored doughnuts and Mrs. Hotaling's homemade bread, cookies, and apple, berry, and pumpkin pies. It's open year-round from 9 A.M. to 5 P.M. on weekdays and until 6 P.M. on weekends.

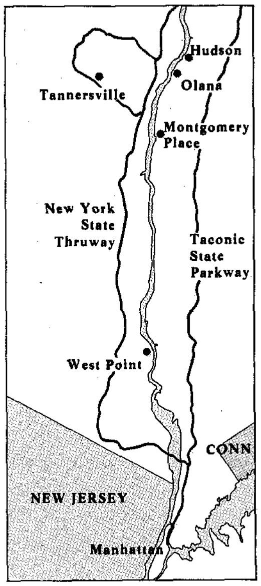
Take the New York State Thruway to Exit 21. As you come off the toll ramp, make a left onto Old Route 23, and, very soon, turn left onto 23 East. After about three miles, you'll cross the Rip Van Winkle Bridge (look up at the mountain directly ahead of you; that turreted castle on the brow is Olana). Make a right off the bridge onto 9G South; the OLANA sign is about a mile farther along.

I'M A RIVER MAN MYSELF—IT'S THE VIEWS along the Hudson that inspire me. But for those who find greater refreshment in the mountains, here's a very different journey—a gorgeous two-hour loop high up in the Catskills in Greene County, on the west side of the river.

Getting there takes about as long as the trip to Olana. Take the New York State Thruway to Exit 20. Turn left off the toll ramp; after about 100 feet, at the HUNTER sign, turn right onto Route 32 North. After eight miles, you'll see a split in the road; bear left onto 32A and follow it a mile and a half to Palenville. Make a left at the traffic light onto 23A West.

Now you're climbing, and the view is magnificent. The mountains spring up directly ahead of you; on your right, there's a rocky gorge, its trees filtering sunlight that sinks in shafts below the roadway. A little farther on, the vista broadens, and scudding clouds dapple the blazing hills on your left. Slow down, open your window, and listen for the rush of water over a rocky streambed.

Higher up, watch for the FOREST PRESERVE ACCESS PARKING sign on your right. It will direct you to a vantage point—on your left—from which you'll gaze down through the trees into



Painting: *West Point from Fort Putnam,* by David Johnson.

a deep ravine; the mountains will rise up around you so steeply, you'll feel as if you're at the bottom of a bowl whose sides are painted in all the fall hues.

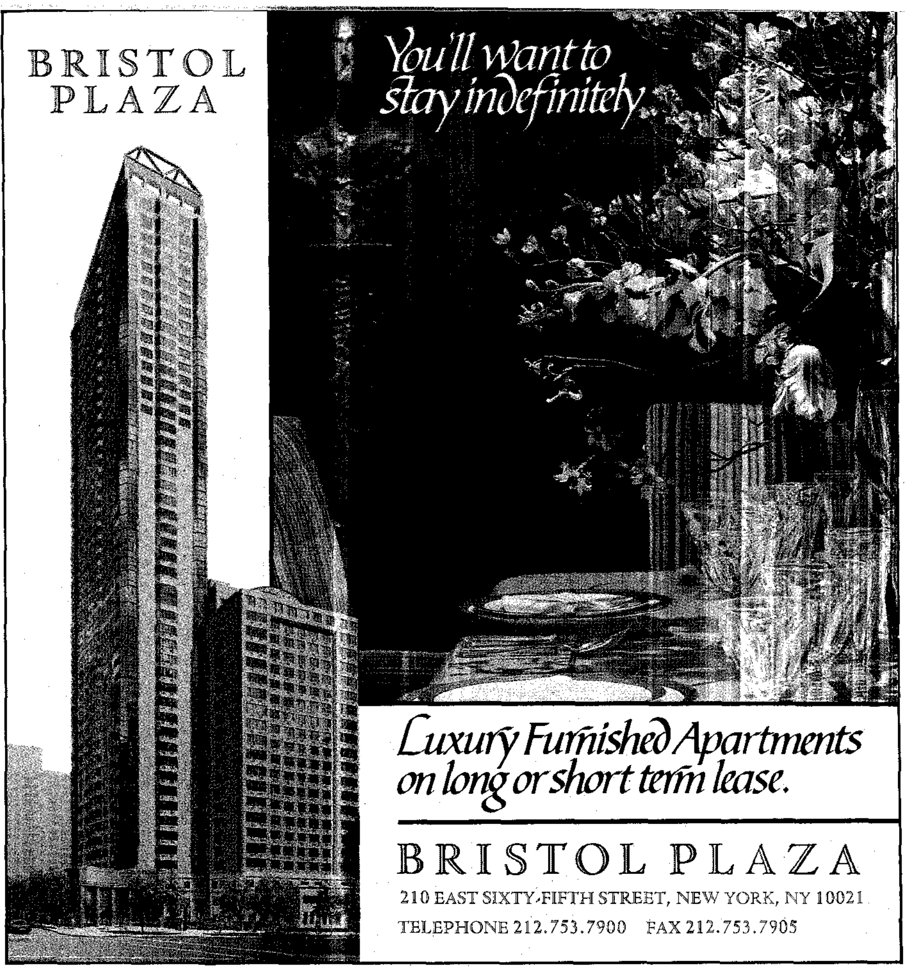
Keep on 23A through Tannersville and Hunter. Beyond Hunter, look for Route 296, on your right, a pretty road that takes you through farmlands and orchards on the way to Windham. In Windham, turn right onto 23 East. At Cross Road, on your left, you can park and hike through a forest preserve. The views along this stretch become expansive; the mountains no longer hang right over you. In fact, after you've crested the mountain and gone half a mile down its brow, you'll come to Point Lookout; the view from there, the locals claim, takes in five states. Keep on driving, up mountain and down; beautiful Route 23 will eventually take you back to the Thruway at Exit 21, and you can head for home.

MONTGOMERY PLACE, ANOTHER FINE OLD mansion on the Hudson's east bank, isn't quite as far away as Olana; the drive should take about two hours on the Taconic State Parkway. Get off at Exit 199, go west on Route 199 about ten miles, and turn onto 9G North. After about a mile, you'll make a left onto Annandale Road and bear left; a quarter of a mile farther on you'll come to Montgomery Place.

This 434-acre estate, with its carefully laid-out rose and herb gardens and walking trails, has a more formal look than Olana, but it's open and woodsy and offers a nice view of the Hudson. Painters and picnickers are welcome, and visitors can pick Empire and Delicious apples right on the estate ($5.50 per half-bushel). The house and grounds are open from 10 A.M. to 5 P.M. daily (except Tuesdays) until October 31; in November and December, they're open on weekends only. Admission is $5 for adults, $4.50 for senior citizens, $3 for those six to eighteen.

BUT YOU NEEDN'T DRIVE EVEN AS FAR AS Montgomery Place. A great view—great enough to inspire Hudson River School painters like John Frederick Kensett, Robert Havell Jr., and David Johnson—is the outlook from Fort Putnam, high above the campus at West Point. Stand in that old Revolutionary War fort and gaze down on the massed oaks and maples on Constitution Island and the bluffs on both sides of the snaking water; this is one of the most dramatic views of the Hudson anywhere along its length.

Get there by the Palisades Parkway, which leads onto the Bear Mountain traffic circle; from there, take Route 9W a short way north to the campus (the trip takes less than two hours). Inquire at the Visitor's Center for directions to the fort, which is open Thursday through Monday from 10:30 A.M. to 4 P.M. until October 31 (but it's closed on October 15). ■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Movies/David Denby

PULLING PUNCHES

"...Hanks has great moments, but *Punchline* lacks wildness and exhilaration. *Bird* feels distant even in its most intimate scenes..."

ODD COUPLE: *Sally Field and Tom Hanks play aspiring stand-up comics who fall in love.*

Punchline, STARRING TOM HANKS AND Sally Field, begins as a movie about stand-up comedy and ends as a movie about feelings (as in "Feeeelings... woh, woh, woh feeeelings"). At first, David Seltzer, who wrote and directed *Punchline,* seems to be on to something interesting—comedy as ruthlessness and egotism, as a detached, utilitarian attitude toward life. But then Seltzer dissolves comedy into sensitivity. An up-from-TV-movies person, Seltzer is big on struggle, fulfillment, and self-sacrifice. He's a nobility junkie. And nobility has as much to do with stand-up comedy as it does with pitching a baseball.

Much of the movie is set in a New York club called the Gas Station, where unknown comics of all ages try to impress a hard-nosed audience. Among the hopefuls trying out routines (most of them rather pathetic), the funniest is Steven Gold (Tom Hanks), a rather nasty young man who is faking his way through medical school while performing every night at the club, which is his real school. Rancorous and dishonest, he's the kind of self-involved young performer who batters an audience with hostility, fueling himself on more and more anger—self-hatred too. Offstage, he's furious at anyone who doesn't help his career or help *in the right way.* His jokes are inseparable from his aggressions.

Tom Hanks has played selfish young men before but without really meaning it; selfishness was just a way of making his eventual conversion to decency more dramatic. This time—at least for a while—he *does* mean it. He has stopped charming the audience: He doesn't curl his lips into that naughty-cherub's smile or turn his cheeks into apples. His face is quieter, less revealing, and that's because his Steven Gold isn't responding to anyone personally—what he wants is for others to respond to *him.* The shifts in Hanks's attention as he talks are the outward sign of a comic's reflexes; he shows Steven trying out different things. For instance, if Steven seems interested in someone, it's usually just a put-on. His way of working another person's face is just a smaller way of working a room.

Steven has timing and pace; he's a natural. His opposite number at the club, Lilah Krytsick (Sally Field), tells a joke with so many pauses that she seems to be explaining it as she goes along. A New Jersey housewife dying to perform, Lilah deserts her house every night, leaving her little daughters disorganized and cranky and her big puttytat of a husband (John Goodman) increasingly angry. As a woman who can't tell a joke, Sally Field is certainly convincing. With her hair hanging low on her forehead and her face crumpled, she looks like an anxious mushroom. Field has become an unendurable performer. Her eagerness to be loved has gone past propitiation; she seems to be begging the audience not to punch her. Which, of course, is the worst kind of bullying from an actor. She's a cringing, masochistic bully.

It staggers belief that Steven Gold would fall in love with desperate Lilah, who's a good ten years older than he is, but he does. At first, he says vicious things, trying to discourage this boiled potato from exposing herself in public; then he feels sorry for her and gives her performing hints, and suddenly he's in love. You don't know how to read his infatuation. Is he arguing himself into it? Pretending? Is he looking for a mommy? Rejected, he runs out into the rain, and David Seltzer gets Hanks to reenact Gene Kelly's famous number from *Singin' in the Rain.* Tom Hanks, spinning and splashing, dances surprisingly well, but after a minute of this you wonder if the director has lost his mind. A romantic rhapsody for Sally Field?

Steven teaches Lilah how to draw on her own life for jokes and how to work with the audience. But when Lilah performs before a crowd and begins to get laughs, we may wonder why people are laughing—Field seems only slightly less awkward than before. She's certainly nothing like the great housewife-comedian Roseanne Barr, who is a tough, uninhibited performer. She's still begging for the audience not to reject her. Sally Field's pandering kind of "heart" couldn't be further from the spirit of comedy. Stand-up comics, especially the hostile ones, can be touching in a harried, oblique way: At times, mike in hand, Hanks seems startled as his own humanity, caught in a phrase, flies past, hurtling toward the audience. But a comic who bared his needs like Field would be embarrassing. In the end, Seltzer is more interested in making everyone nice and sympathetic than he is in understanding comedy. Hanks has great moments, but *Punchline* turns to mush. It lacks wildness, recklessness, exhilaration.

Photograph by Bruce Birmelin.

CLINT EASTWOOD'S **Bird,** A DOLOROUS portrait of the great alto-sax player Charlie Parker, is the darkest-looking feature film I've ever seen—darker even than Alan Pakula's batty *Comes a Horseman* or Gillian Armstrong's coal-colored *Mrs. Soffel.* The jazz clubs are filled with a grottolike murk; the apartments and hotel rooms seem to be suffering from power failure. I guess I get the point: Jazz musicians are night people, and bebop, in particular, is the truest, most profound expression of the special energies and sharpened perceptions of very, very late at night—the time when only essential things are said and emotion turns into obsession.

Still! You literally can't see the movie. And this compounds the problem of hearing *Bird.* The score (which mixes Parker's solos with freshly recorded back-up) sounds fine, but Forest Whitaker, who plays Parker with great charm, has a soft voice that doesn't always record clearly. *Bird* feels distant even in its most intimate moments. Whitaker and Diane Venora, who plays Parker's clever, nobly forbearing wife, Chan Richardson, have two or three beautiful and painful scenes, but you only half take them in. Perhaps the dark shadows are Eastwood's admission that Parker has somehow eluded him. He and screenwriter Joel Oliansky capture parts of Parker quite well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black jazz musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the tortured, ecstatic element in Parker's music—the frenzied rush of notes that felt like an emanation of consciousness at the breaking point. Whitaker doesn't get the range of craziness and inspiration in Parker that others have attested to, or the tragic paradox that releasing the greatest depths of feeling—the essence of creativity in music—can also kill you.

The movie is sorrowful in a standard way about drugs—it doesn't raise the disturbing possibility that drugs may have been integral to Parker's achievement. In brief, this is another film about a self-destructive genius that spends more time on the long descent than on the moments of happiness and creativity. There's nothing about how Parker, barely out of his teens, developed his revolutionary style in the early forties or what he felt like on a night when everything was going well. Self-destruction, which reassures the audience, takes up the screen, while genius, which is terrifying, remains well back in those heavy, impenetrable shadows. ▬

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Art/Kay Larson

GOLDEN OLDIES

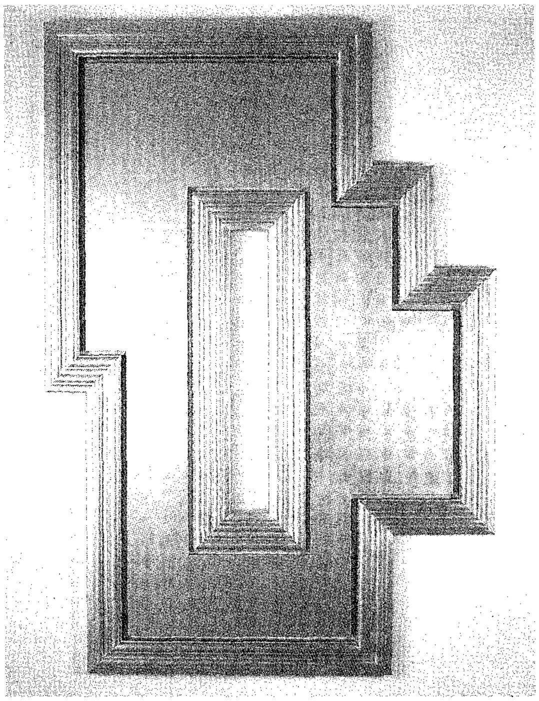
"...Instead of mounting a real attack on conceptualism and minimalism, 'Complexity and Contradiction' is the same old thing..."

SINCE ITS BEGINNINGS IN THE SIXTIES, minimalism has proved to be an amazingly durable movement. No sooner is it killed off (in the minds of critics, at least) than it is revived and reinstated by a younger generation determined to prove that their version is better than the original.

"Complexity and Contradiction," a small group show at the Scott Hanson Gallery curated by free-lance critic Christian Leigh, is yet another attempt to overthrow the Old Guard and establish the rights of the newcomers. Leigh would like to calculate the harm caused by "the puritanically moral language of orthodox Conceptual art, for its project has certainly failed." (He seems consistently to confuse conceptualism with minimalism.) His show is a little more elegant and more intently focused than most, and for those reasons it is a good introduction to the yearnings of people who would like to vindicate "complexity and contradiction" after all the purist high-mindedness of classic minimalism. By citing Robert Venturi's famous essay of the same name, which helped launch postmodernism in architecture, Leigh wants to bracket his argument in the larger terms of the discussion about postmodernism in art—whether there is such a thing, whether it has anything new to say, whether it's just a catchphrase for some deeper unanswered needs.

Leigh wants to make clear that he doesn't like "picturesqueness or expressionism," so we are clued in right away that he is not going to slay minimalism altogether. "I like art that asks a lot of questions, even if it doesn't answer them," he says. Some of the most pointed questions are raised by Christian Eckart, who began showing locally in the past several years, and by Ashley Bickerton, who has outdistanced and increasingly outclassed the neo-geo artists he first appeared with.

Eckart's *Andachtsbild #712, 1988* is all frame, exquisitely constructed from standard architectural molding and covered with gold leaf. The frame does a jog at unorthodox places to make clear that it is not a painting but an object. This is the kind of classic minimalist reasoning that was new twenty years ago in Frank Stella's shaped and stained canvases. Before you turn your back on this set of academic clichés, you are caught up by a few key variations: A picture frame suggests the possibility of some narrative content, yet inside the frame is blankness, picturelessness. At the same time, the red underpainting that glows through the gold leaf draws on associations with the spirituality of an icon—another minimalist cliché saved at the last minute by the slightly trashy glamour of gold. Eckart's post-minimalism is all carefully calibrated innuendo and allusion. It takes off from Stella and some of the unworldly ambitions of Donald Judd. But in comparison with Judd, it's extremely self-conscious (or, if you're feeling uncharitable, coy and labored). Its emotional content arrives secondhand, from its art-historical references—recent and ancient.



FRAME OF REFERENCE: *Eckart's* Andachtsbild #712, 1988.

There are many people now in their thirties and forties who grew up justifiably spiting the "preachy moralizing" of twenty years ago. In reaction, Leigh wants an alternative that is "hybrid rather than 'pure,' compromising rather than 'clean'... perverse as well as impersonal... redundant rather than simple." As much as I agree with him—I think that complexity will save us—much of what Leigh gets is muddied minimalism. Judd aimed at a transcendence immanent in his materials; Eckart does it through quotation. Bickerton does it, somewhat more slyly, by casting an eye toward Judd's boxlike wall forms and "personalizing" them, like a kid with a hot rod, into something unrecognizable and vaguely inspirational, both toylike and technological.

The critical language of the late sixties and early seventies favored the clean and impersonal, the sterile and ethereal. The volume of hyperbole tended to expand as the content of the art shrank. Anybody whose intellectual fastidiousness was not holier than thou was in trouble. Some of these critical elitists were Marxists whose attitude toward culture was every bit as *haute* as a robber baron's toward capitalism.

But there is a tendency to confuse fashions in critical writing with the content of artworks; they aren't necessarily congruent. Leigh and his artists have not mounted a real, urgent attack on minimalism any more than the postmodernist architects have really set out to overthrow modernism. These are attempted changes of leadership within the club.

Minimalism tried to invigorate modern art by emphasizing the gut-wrenching authority of material experience in the real world. By now, the force of the argument is lost: Most of the artists in Leigh's show are in a long conversation with recent art history, confirming—not denying—the continuing dominance of conceptual issues. Elaine Sturtevant, who got a lot of dubious credit for being one of the first "appropriators," thus "does" a Frank Stella stain painting, an imitation so perfect that it raises questions about the name-brand content of modern art, questions that are nevertheless obvious and are only raised, certainly not expanded. The same problem pre-

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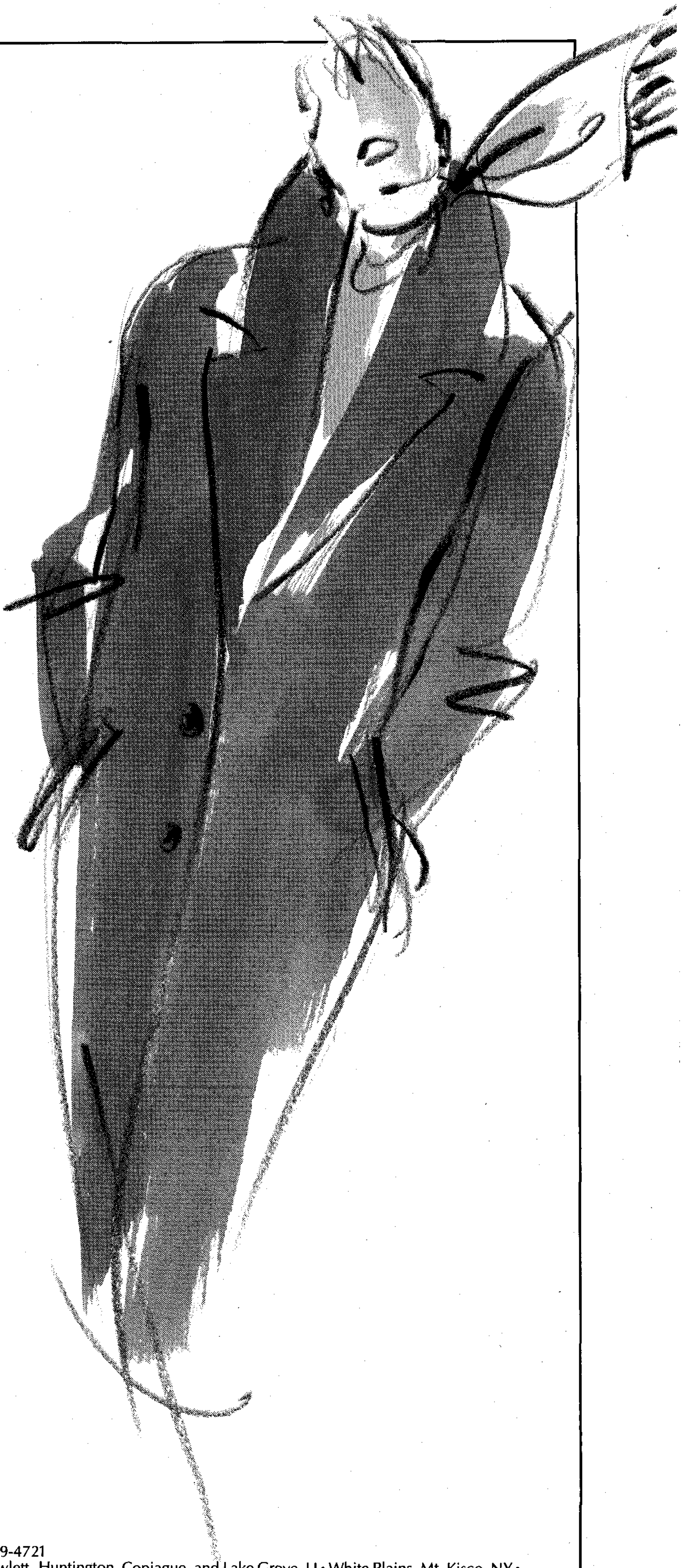

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occupies the faintly irritating Simon Linke, whose painting replicates a gallery advertisement in *Artforum* or *Flash Art,* to equally obvious ends.

Happily, Matt Mullican's symbol-rich drawing, which shoots darts of meaning in all directions without hitting anything, and Tishan Hsu's ominously vague tiled cart, like an operating table in a science-horror film, are less burdened by history and more effectively "hybridized." When the post-minimalists successfully corrupt the purist intentions of their elders, they can enter such formerly forbidden regions as psychology, cinema, and even—in an elegant painting by Claudia Hart—that bane of the sixties critics, literature. But minimalism was clear about the pitfalls that surrounded it; artists now are often sloppier. Like its art, this show points toward important questions without answering any. (415 West Broadway; through October 15.)

MAKING WRY REFERENCE TO THE MINIMALIST interest in serial reproduction, **Allan McCollum** has given this idea a caustic new twist. For several years now, he has turned out nearly identical objects in series—this show, for instance, consists of a dozen six-and-a-half-foot-high pots, all made of cement, each painted a different, nauseatingly pastel color.

McCollum—theoretically, at least—produces multiples to make a comment about mass production and industrial society, and to raise a question about creating art under those circumstances. In fact, McCollum's Ali Baba pots are no more products of the assembly line than are Preston Tucker's cars. They are sculptures made funny and slightly sarcastic by replication, as well as faintly anthropomorphic by their humanoid size and scale, like the toy soldiers in the *Nutcracker*. (Brooke Alexander, 59 Wooster Street; through October 4.)

In brief: TWO EUROPEAN SCULPTORS rarely seen here—Magdalena Jetelová, a Czech, and Susana Solano, a Catalan Spaniard, both from the European art fairs—join in a strong companion show with Alice Aycock, one of our durable own. **"Dialogue With Space"** includes Jetelová's massive Jack-in-the-Beanstalk chair of solid log slabs, and a severe guardian fence around an inner-sanctuarial emptiness by Solano (Jack Shainman Gallery, 560 Broadway, at Prince Street; through October 15).... **"Impresario: Malcolm McLaren and the British New Wave"** is a fanzine exhibition for a rock star, the New Museum's version of Graceland. Long years of dry conceptualism have now yielded to mass appeal gone mad. Perhaps the Christian Boltanski show, in December, will provide relief. (583 Broadway, near Houston Street; through November 20.) ■

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Edgar Degas, *The Rehearsal on the Stage* (detail)

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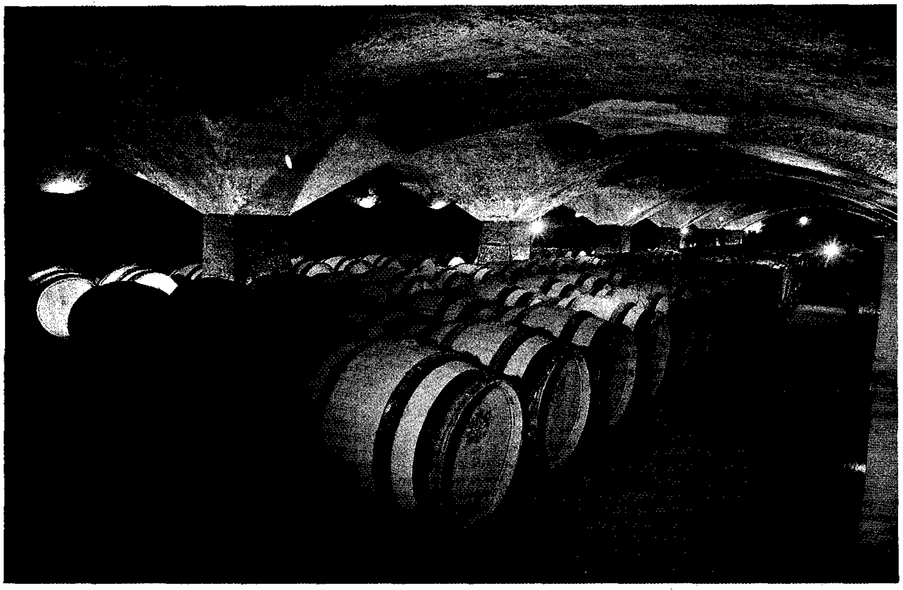
THE TASTE OF TIME

"...Many oenophiles are preoccupied with when to drink a wine, yet few understand what happens in barrel and in bottle..."



ROLL OUT THE BARRELS: *"Barrel age permits bottle age," says a top oenologist.*

"WE DO NOT AGE WINES JUST TO LOSE time," says Paul Pontallier, the director of Château Margaux. "Aging—first in the barrel and then in the bottle—permits certain interactions to occur which result in a finer wine." Franco Biondi-Santi, the most famous producer of Brunello di Montalcino, goes further: "The definition of a great wine is one that will age, and the finest wines offer sensations that can occur only with aging."

Some consumers enjoy older wines that still retain some fruit and vigor; others prefer to wait until the wines are more delicate and subdued. Many oenophiles are preoccupied with determining when to drink specific wines, yet few understand what happens as wines age in barrel and in bottle.

Few of us would deny ourselves the pleasure of a fragrant young Riesling from the Moselle or a charming Beaujolais from the most recent vintage, but wines whose appeal goes beyond simple fruit are another matter, and must be aged in barrel and in bottle to develop the evolved, subtle, and complex qualities that have made them famous and sought after. Some wines—notably champagne—undergo almost all their aging in bottle. Others—such as sherry and most ports—are matured in wood for many years and are ready to drink when bottled. But many of the classic, long-lived reds, such as Bordeaux, Barolo, Brunello, the top California Cabernets, and, of course, vintage port, are first aged in wood and then released for sale soon after they are bottled: It is the consumer who must bottle-age the wines for five to twenty years (or pay the premium for older bottlings). The finer the wine, then, the more useful it is for the consumer to know how it ages.

"Barrel age permits bottle age," says Ezio Rivella, one of Italy's top oenologists. "The passage through wood is the preparatory phase toward the refinement that ultimately takes place in bottle."

It's well to remember that the two basic reasons wines have traditionally been aged in wooden containers are to clarify them—that is, to rid them of the impurities that fall to the bottom of the cask—and to make them stable, so that they will not deteriorate once bottled. Another important contribution of wood aging, of course, is to soften the astringent, puckerish tannins present in many young red wines, making the wine rounder in taste and less harsh.

The principal process that affects wines in wood is oxidation. This may occur slowly through the pores of the barrel, but a more important method of oxidation is the technique known as racking—transferring wine from one barrel to another to separate it from its sediment. The aeration provided by racking is essential to the maturation of such sturdy reds as Bordeaux and California Cabernet Sauvignon, but racking is less often practiced for such delicate reds as Pinot Noir and for those white wines that undergo wood aging.

Pascal Ribéreau-Gayon, a leading Bordeaux oenologist, confirms that the rounded taste of wood-aged wine comes primarily from oxygen, not from the wood. "The real contribution of oak," he explains, "is aroma." Of course, he is referring to the small oak barrels long used in Bordeaux and, more recently, in California. The very large, old casks traditionally used throughout Italy and Spain are simply vessels for maturation; the small new oak barrels not only mature wines but also contribute an aroma and taste of their own that many consumers now consider an integral part of certain fine red and white wines.

The use of new oak is sometimes overdone, and upsets the balance of the wine. "New oak should contribute complexity without wiping out the character of the grape," Ribéreau-Gayon points out. "Some producers use oak as a cosmetic," he adds. "But it's not makeup that creates beauty."

(Curiously enough, although Italian wine laws specify *minimum* wood-aging requirements for such wines as Barolo and Brunello di Montalcino—as do the Spanish laws for wines labeled Reserva and Gran Reserva—French laws do not. There is no mandate to age even the finest Bordeaux or Burgundy in wood.)

Many white wines, too, especially Chardonnay and Sauvignon Blanc, benefit from judicious wood aging. The wines lose their initial fruit but acquire depth and complexity, and pick up a slight toasty element that adds another layer of flavor to the varietal character.

Choosing the right moment to bottle a wine is a key factor in its eventual quality. "The wine must be bottled before its peak," says Angelo Gaja, a leading producer in Barbaresco. "Not when it's still green, but not when it's already mature." Christian Moueix, director of

Photograph by Blaine Harrington III/Stock Market.

"...Bottle aging improves only those wines with the potential to develop. Many wines don't get better; they just get older..."

Château Pétrus, adds, "If you bottle too soon, the wine is still coarse, not refined enough. If you wait too long, it dries out, loses its fruit, and there's an excess of oak."

Although the evolution of wine in the bottle is a continuation of maturation in wood, the phenomenon is quite different: Barrel aging is based on oxidation; bottle aging occurs in the absence of oxygen. A sound cork creates an airtight seal that protects the wine from oxidizing. If even small amounts of air could enter the bottle, as many people believe, the wine would eventually spoil; indeed, wines with loose or dried corks spoil quite quickly. As for the air trapped between the cork and the wine at the time of bottling, it is absorbed into the wine within weeks. What's more, modern wineries use bottling machines that fill the empty bottles with nitrogen before they are filled with wine, so that there is no free oxygen in the bottle when it is corked.

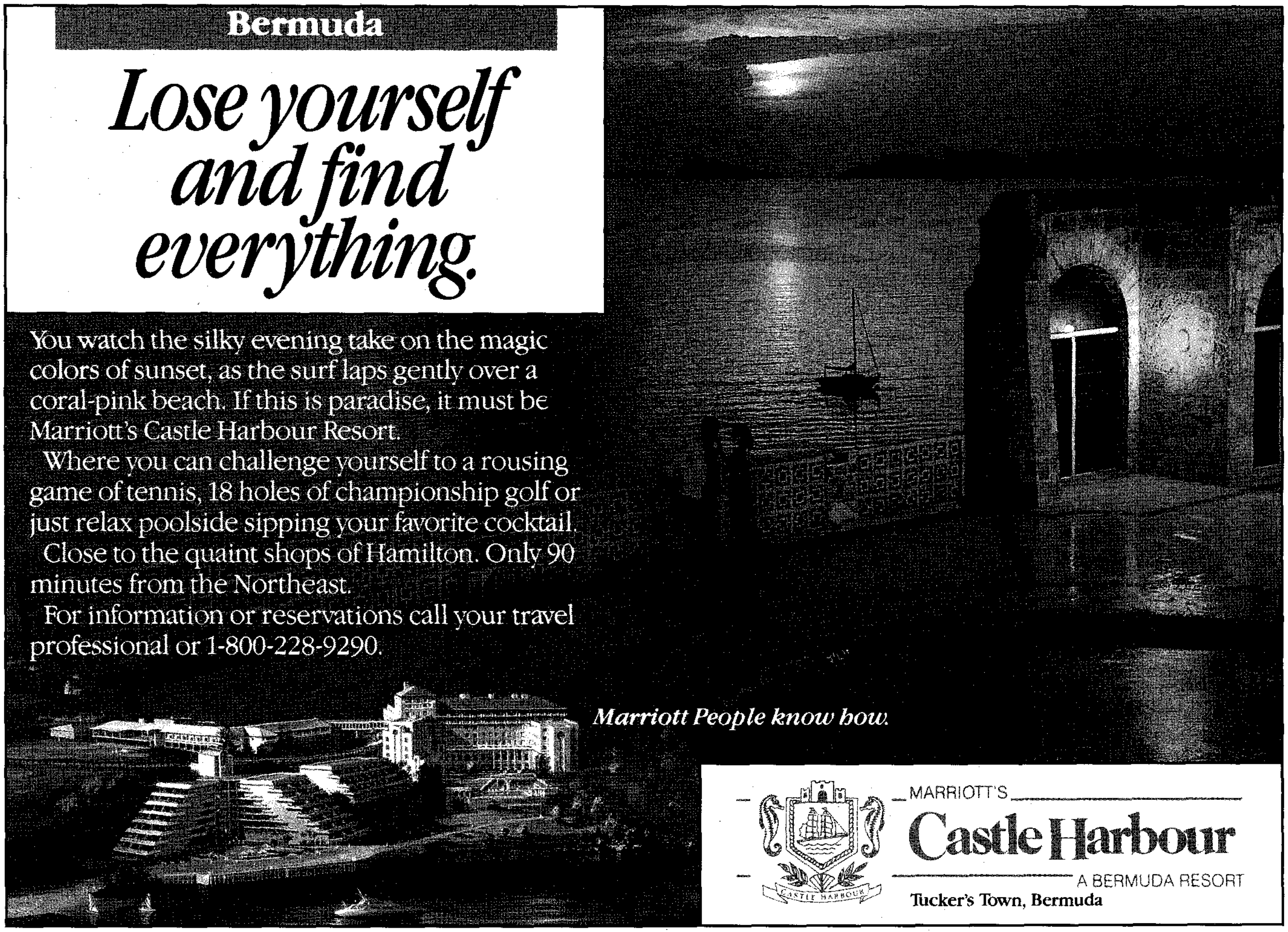
(Some oenophiles try to predict the longevity of a fine young wine by leaving it in the glass for a few hours, on the assumption that this exposure to air duplicates the sort of oxidation that might occur over many years in the bottle. But since the slow reactions in the bottle take place in the absence of air, this experiment is less than valid.)

Many chemical interactions occur in bottled wine. The principal one in red wines is the combination of tannin and coloring matter to form sediment, which is why older red wines are both softer in taste and lighter in color. White wines lose their initial fruit, darken in color, and acquire, as do reds, bottle bouquet, which is considerably more complex, subtle, and nuanced than the primary aromas that characterize young wines. Such Italian reds as Barolo and Barbaresco, for example, develop a bouquet reminiscent of truffles, rose petals, tobacco, prunes, licorice, and tar. The bouquet and taste of an older champagne, Chardonnay, or Sauternes also emphasize balance and harmony.

One wine that offers the opportunity to compare, in a general way, the difference between barrel and bottle age is port. A vintage port is bottled after only two years in a cask; a tawny spends its life in cask. If a twenty-year-old vintage port is compared with a tawny of a similar age, the latter will be softer, more polished, and lighter in color; and because wine ages much more slowly in bottle than in cask, the vintage port, although "evolved," will have more fruit, vigor, color, and tannic grip.

Just as new oak cannot transform an indifferent wine into a fine one, so bottle aging improves only those wines with the potential to develop. Many wines that are cellared don't get better; they just get older. Despite the premium put on aged wines, however, it's likely that most fine red and white wines are drunk too soon, before they have fully developed their bottle bouquet and acquired extra layers of complexity and interest.

Should fine wines be made to age more quickly? Not according to Paul Pontallier. "It's our privilege to go on making wines as we want to, wines that will age," he says, "even if we know that 90 percent of our wines are drunk too early."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A FUNNY THING HAPPENED ON THE WAY TO SPRINGFIELDS

"...As *Reckless* meanders and maunders all over the blurry map, it offers no answers but doesn't ask the necessary questions, either..."

CHRISTMAS PRESENT: *Robin Bartlett, John Dossett, Welker White in* Reckless.

WHAT IS CRAIG LUCAS'S **Reckless** ABOUT? As a doctor running a shelter for the homeless states, "Life's been reckless with these people," and it is certainly reckless with everyone in the play, though the recklessness seems reciprocal. The past with its torments may be something we wake up from or, more likely, keep waking up into. Life may be a dream, but our worst dreams may turn out to be our life. It's rather a tall order for a play, but the absurdist mode may make it easier for the playwright.

Easier, that is, if he knows what he's doing. But does he? Rachel, the sweetly sappy heroine, is in bed with her husband, Tom, on the night before her beloved Christmas, when he tells her that the killer he has hired to off her is due any minute and she must escape through the window in nightgown, robe, and slippers. She finds this rather mean but complies, and is picked up in a phone booth by a kindly therapist, Lloyd, who takes her home with him to Springfield, Massachusetts, where he lives with his paraplegic and deaf-mute wife, Pooty. Only, as Pooty later confesses to Rachel, she's not a deaf-mute; the additional affliction was to get her extra attention at the rehabilitation center and her therapist to marry her. Since Lloyd did this in part out of love for her honesty, she's doomed to live her lie forever.

Soon Rachel, still in her nightgown (is the whole play a dream? Perhaps, perhaps not), gets a secretarial job at the center, assisting a grimly taciturn woman whom she eventually discovers to be an embezzler and placidly accepts as such. Meanwhile, Lloyd confesses to having escaped from his first wife after running over someone with his snowplow and taking the $35,000 set aside for his children's education. To pay them back (why now? Don't ask!), he, Rachel, and Pooty go on a crazy TV game show as man, wife, and mother, respectively, and win $100,000 while revealing scrumptiously Freudian complexes. It is Christmas again, and Tom, who has seen her on TV, comes to reclaim Rachel for himself and their children. An anonymous gift of champagne found on the doorstep proves to be poison when Tom and Pooty drink from it and drop dead. Afraid of being thought the murderers, Rachel and Lloyd escape to Springfield, Ohio, and start a new nonlife.

Lloyd has become an alcoholic (champagne only) and refuses to take off his Santa suit from the fatal Christmas party; he also stops talking, as Christmas after Christmas and Springfield after Springfield roll by (there's one in every state, and the pair keeps moving). Now the story gets absurd in good and earnest, forfeiting whatever slight initial interest it generated. Absurdism needs theatrical poetry and breakneck humor to sustain it; Lucas, however, quickly runs out of these. What is even more necessary, and what he lacks in the first place, is some solid conviction, without which absurdity remains trivial—some profound belief, moral value, existential urgency that the playwright firmly espouses but chooses to approach obliquely via the absurd.

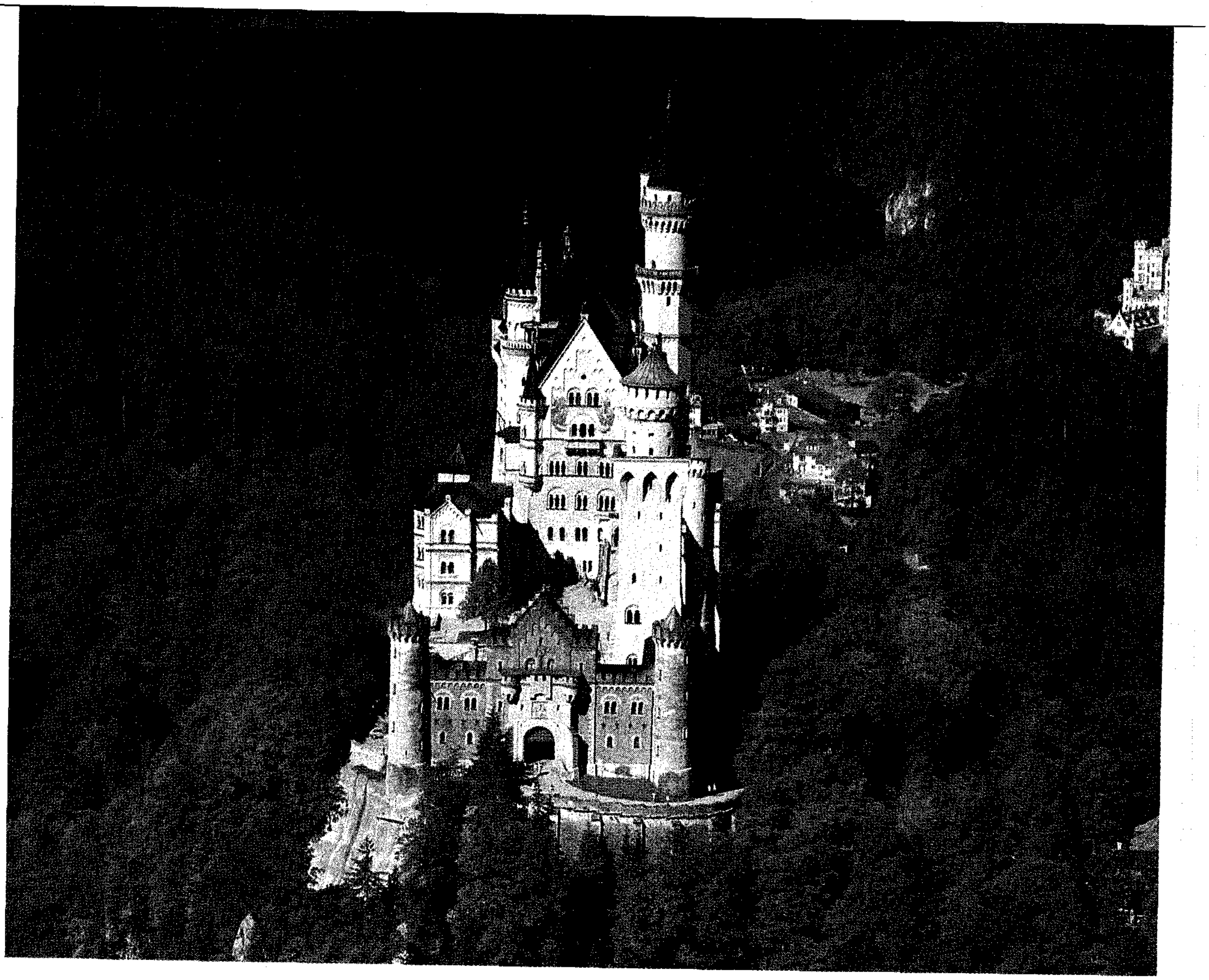
As *Reckless* meanders and maunders all over the blurry map, it understandably offers no answers but inexcusably doesn't ask the necessary questions, either. Why, to start with, would Tom take out a contract on Rachel? And, further, is Rachel a lovable fool, a plain fool, a wise person playing the fool, or none of the above? Ambiguities are all very well, but a patchwork quilt of them—nothing but them—will not hold us for an evening.

Alternatively, *Reckless* may be viewed as camp from start to finish. The crazy coincidences, the seeming (or real) non sequiturs, the detachment from feeling—except perhaps at the very end—would suggest such a sensibility. But then we really must laugh more, much more: Unfunny camp is a true monstrosity.

Debra J. Kletter's sparse scenery includes movable panels with painted squiggles that could be clouds, whitecaps, or mountaintop snow: The indeterminacy principle is working overtime. Norman René's direction is frighteningly appropriate in its similar refusal to take a stand. Circle Rep's cast is proficient, with Welker White (Pooty) especially likable and Robin Bartlett spectacular enough to make us very nearly accept Rachel without asking questions. But that is rather more than we can do for the play as a whole: The author's affectlessness is not that catching.

THE REVIVAL OF PHILIP HAYES DEAN'S **Paul Robeson** ten years later once again elicits my doubts about monodrama as a form, even if in this case Ernie Scott, the able piano accompanist, also gets to play (sort of) Congressman Walters of HUAC. One problem is that Dean has elected to cast his hero in a largely heroic mode,

Photograph by © Gerry Goodstein.



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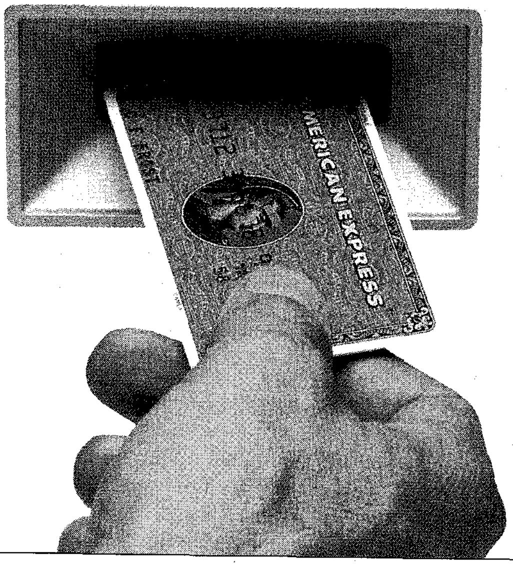
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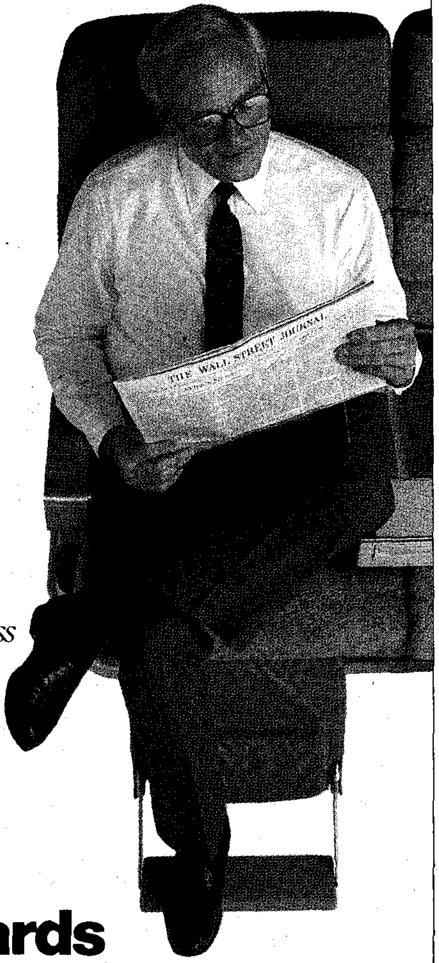

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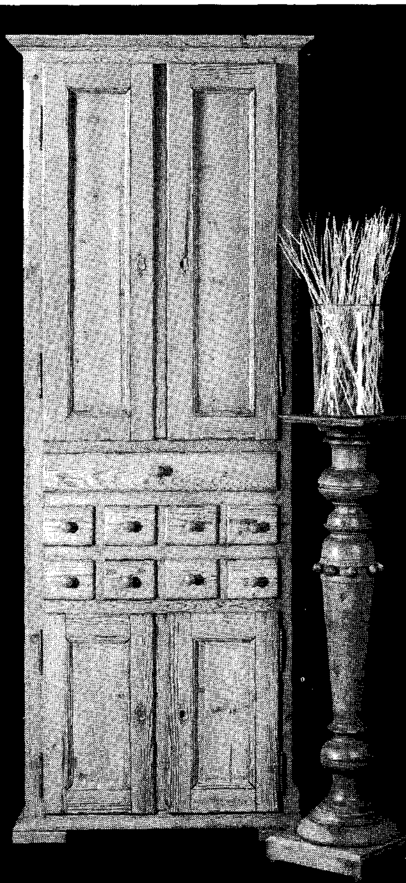

with even the warts, if any, heroic warts. Still, the first act is a dynamic account of Robeson's early life, with humor and anger, social significance and dramatic structure all given their gripping due.

In Act II, however, length and lack of variety make themselves felt. No doubt the circumstances of Robeson's life permit such deepening grays and glaring blacks; no doubt such a combination of bitter political pamphleteering and *Masterpiece Theatre* uplift can be historically justified. Dramatically, though, all this grave, indignant, enraged talking to empty chairs or the audience becomes burdensome and risks emptying some chairs in the auditorium as well. But what helps enormously throughout is Avery Brooks's performance, which both dramatically and musically (there is a fair amount of singing) hits every note with electrifying mastery. Harold Scott has directed condignly, and even if the second act is for the most part only worthy, the first is racy and rousing, too. The show will raise cavils, small and not so small; but it is well worth quarreling with.

Suds IS A PIECE OF FROTH RECOMMENDED only to the most frivolous, or those with a deep craving to relive the pop music of the late fifties and sixties, which comes to the same thing. In an extremely pleasant café-theater setting in the new Criterion Center, *Suds* takes place in a laundromat whose sole employee, Cindy, has been dropped by her pen pal for bad penmanship and deprived of her cat by a hit-and-run Corvair on this, her hapless birthday. She is attempting suicide when a pair (later trio) of guardian angels descend to her rescue and the level of the plot. There are some half-dozen Corvair jokes in the first ten minutes alone. But there are some 50 period songs—all hits or all misses, depending on your outlook—to take your mindlessness off the story.

The authors of this vaganza (there is nothing especially extra about it)—which comes to us from San Diego, where it apparently packed them in like laundry into a washing machine—are Melinda Gilb, Bryan Scott, and Steve Gunderson, who is also the musical and vocal arranger and plays all the male parts (one of them in drag) with equal mediocrity. Will Roberson's direction has the appropriate casual look, and the set by Alan Okazaki and costumes by Gregg Barnes, as lit by Kent Dorsey, have the right sort of raffish nonchalance. Christine Sevec sings nicely but is rather too angular and gawky even for a boyfriendless birthday girl whose cuteness is of the essence. Susan Mosher as the apprentice guardian angel, Dee Dee, is a bit of a dodo (I got that joke right out of the script), but as the tough, beehive-and-stretch-pants-bedecked Marge, Melinda Gilb exudes expertise angelic, devilish, vocal, and thespian. ■

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PATIENT, HEAL THYSELF

"...*Leap of Faith* comes dangerously close to suggesting that families cause lymphomas, and that love of self is a cure for cancer..."

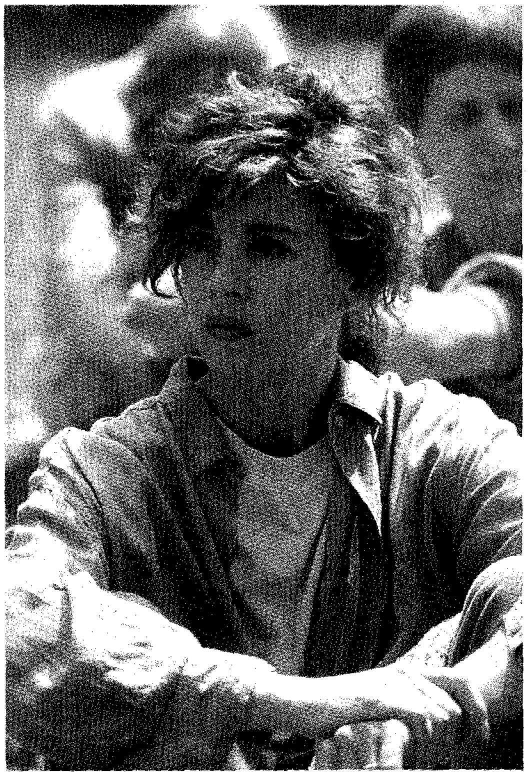
IN **Leap of Faith** (THURSDAY, OCTOBER 6; 9 to 11 P.M.; CBS), we're asked to believe that we can love ourselves back to health from nodular lymphoma. If we believe this for a minute, it's because of Anne Archer, who's as indispensable to the mysticism of *Leap of Faith* as she was to the trashy dazzle of *Fatal Attraction.*

I don't want to belabor *Fatal Attraction.* Movies that hate and fear voracious female sexuality are a dime a dozen. When they're made in Europe, they're at least tricked up as ruminations on the Nazi or Freudian beast in all of us. (In Europe, marriages are just assumed to lapse, like magazine subscriptions.) Made, however, for a post-feminist U.S.A., *Fatal Attraction* had room in its tiny mind for only one beast, and she was blonde. How could Michael Douglas jeopardize his marriage to Archer, "a perfect woman, nobly planned," for a one-night stand with a Little League Lilith like Glenn Close? As the wronged wife, Archer was true-blue and sexy too, but *her* sex was socialized and domesticated, safe and sane. Even her terror was healthy instead of morbid.

It's this athleticism that Archer brings to the role of Debby in *Leap of Faith.* She is an energetic young social worker who marries the equally energetic Oscar (Sam Neill), a carpenter with an Australian accent. She wants a baby and gets cancer instead. Her Establishment doctor gives up on her and so does she, until a friend dies in an auto accident and she is reminded that "life is a terminal disease." And so Debby, with Oscar's unflagging support, looks into "the adjunct therapies."

A Chinese healer tells her to think of her body as a TV set; he'll adjust her horizontal hold. A "mystic" surgeon wants her to "use the disease like a reset button." If she meditates her way to a "safe place," a sanctuary in her own head, she'll be able, by "guided imagery," to "visualize" and attack her disease. But Debby's blocked from getting to this safe place, or staying there long enough to do much good, because of some childhood trauma to her self-esteem. She ransacks an entire delicatessen, a flea market, of alternative medicines—macrobiotics and biofeedback, acupuncture and Norman Cousins, "vitamin C and the Marx Brothers"—and still wakes up screaming.

Until at last she's psychotherapized. Never mind her specific trauma, except to say it involves her dead mother (the dream sequences in which it's identified are chilling). But presto: Debby's suddenly not just guiding imagery; she is bullying it. With an axe, she hacks at her metastases. A bewildered Establishment doctor babbles of spontaneous remission. The TV audience knows better. To be sure, CBS warns us at the end of *Leap of Faith* that these "adjunct therapies" are "not as yet scientifically proven," but, hey, CBS also tells us that there really *is* a Debby, and if anybody can exercise herself to health, it's Anne Archer, who deserves the very best.



LOVE MEDICINE: *Anne Archer as the patient.*

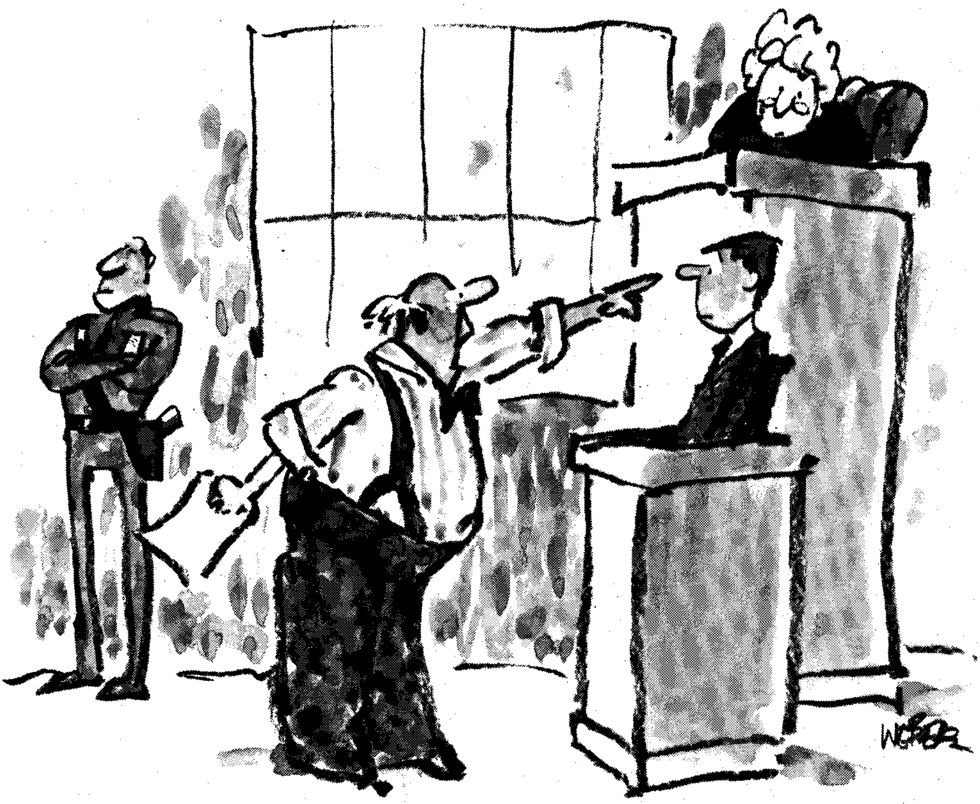
I yield to no one in my suspicion, bordering on disdain, of the American medical Establishment and its swank complacencies. Nor, for that matter, am I an admirer of the FDA, which appears to busy itself in these AIDS-plague years figuring out how to keep drugs from people who are dying. And if I had Debby's disease, I'd try anything from orgone energy to L. Ron Hubbard to leeches. Nevertheless, *Leap of Faith* comes dangerously close to suggesting that families cause lymphomas, and that love of self is a cure for cancer. This is dangerous not only because it's simpleminded but because it hints at its ugly opposite: Had Debby died, it would've been her own fault, for not having believed sufficiently in herself.

Here's what Susan Sontag said, in 1978, in *Illness As Metaphor:* "Illness is interpreted as basically a psychological event, and people are encouraged to believe that they get sick because they (unconsciously) want to, and that they can cure themselves by the mobilization of will.... Psychological theories of illness are a powerful means of placing the blame on the ill. Patients who are instructed that they have, unwittingly, caused their disease are also being made to feel that they have deserved it." Sontag found this contemptible. So do I.

Jesse (TUESDAY, OCTOBER 4; 9 TO 11 P.M.; CBS) is also a "true life" medical drama, with Lee Remick as a Death Valley practical nurse brought up in 1965 on charges of practicing medicine without a license. Jesse Maloney did, in fact, dispense drugs from her own cupboard, according to what looks to have been her own diagnoses in not very complicated cases of the flu sort. She even performed an emergency tracheotomy at the roadside scene of an auto accident, with a ballpoint pen—but she was expected to do so by the grateful local sheriff (Albert Salmi) and the nearest authenticated doctor (Richard Erdman), who lived more than 100 miles away and got to town by bush pilot only once a week.

Nevertheless, a couple of meanies (Macon McCalman and Richard Marcus) from the California Department of Investigations arrested her; she insisted on a jury trial instead of paying a fine, because "it's important to me to be somebody I like"; and she went to court in the county seat in the company of townfolk who came over the mountains by car caravan (a nice scene) to support her with

Photograph by Tony Esparza.



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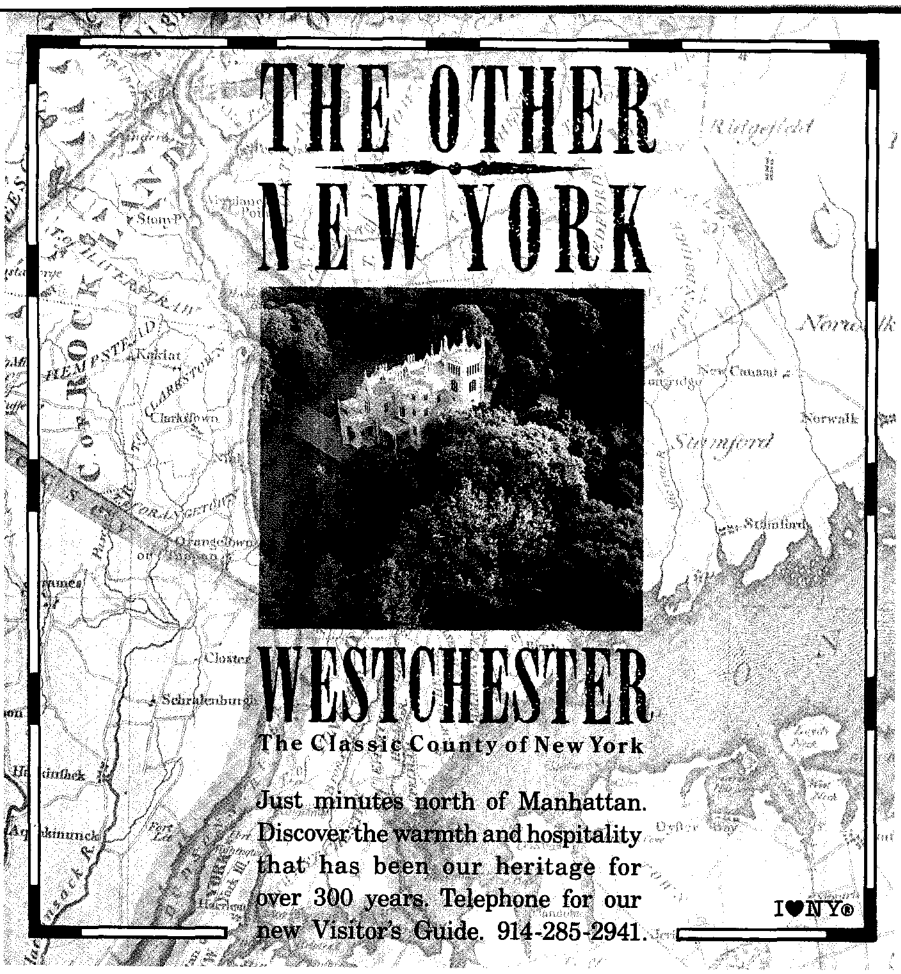
more enthusiasm than her husband (Scott Wilson) mustered until . . . but you know what happens next.

Such absurdities aren't as unusual as we'd like to think, although it's more often the medical Establishment, rather than a state government, that absurds. (Doctors, for instance, are threatened by the very idea of midwives.) And Lee Remick, looking just as worn out as Jesse Maloney must have been, is a trouper. But when has she not been? *Jesse,* obvious and predictable, seems a waste of the actress who inhabited for television the madness of *Nutcracker* and the majesty of Mrs. Roosevelt.

In brief: Dear John (THURSDAY, OCTOBER 6; 9 to 9:30 P.M.) and **Empty Nest** (Saturday, October 8; 9:30 to 10 P.M.) are two more previews of forthcoming NBC sitcoms. I'm not sure the cassettes I've looked at are the ones you'll see, but some talented people run around in them agreeably. In *Dear John,* an Ed. (*Cosby*) Weinberger production directed by James (*Cheers*) Burrows, Judd Hirsch is a high-school teacher whose wife deserts him for his best friend. Looking in a Rego Park community center for a therapy group for the Recently Singled, he finds himself instead at a meeting of Alcoholics Anonymous. In spite of the laugh track, I found this funny and maybe even profound. *Empty Nest,* written by Susan Harris, launches Richard Mulligan as a Recently Widowed Miami pediatrician with one daughter (Kristy McNichol) who's a cop and another (Dinah Manoff) who's "just found out my talking scale has been lying to me," as well as a nurse from small-town Arkansas: "In my town we didn't have datin'. You washed your hair every Saturday night, and when you were fourteen, you married your cousin." . . . **The Making of a Legend: "Gone With the Wind"** (Wednesday, October 5; 8 to 10 P.M.; TNT) is two very long hours during which his children congratulate David O. Selznick for having persevered in making the famous rape-and-racist movie now owned, like TNT, by Ted Turner. The best moments are the screen tests of Scarlett also-rans: Lana Turner, Tallulah Bankhead, Paulette Goddard. . . . By comparison, **The Great San Francisco Earthquake** (Tuesday, October 4; 9 to 10 P.M.; Channel 13), first in a sixteen-part *American Experience* series of mostly unrelated films that tell "our story as a people," is a modest hour of original footage, eyewitness interviews, and armchair sociology on the 1906 catastrophe and the amazing renewal of the city by the bay, with historian David McCullough as a series host so low-key you have to strain to hear him, and movie narrator F. Murray Abraham a model for the Selznicks of how it should be done. ■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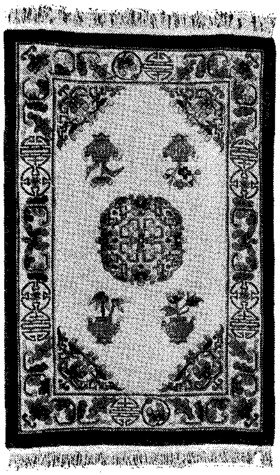

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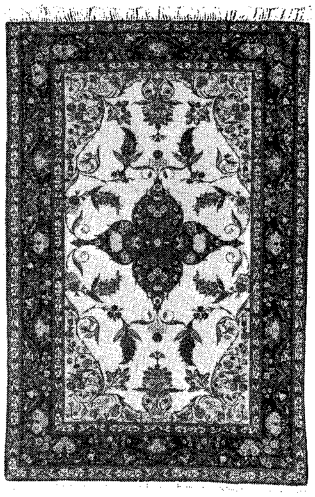

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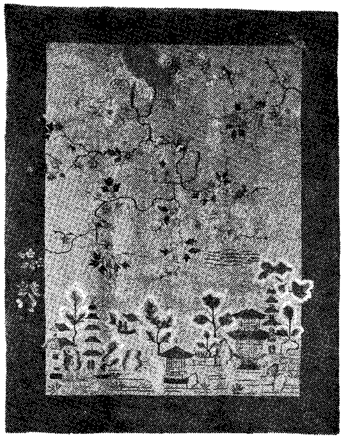

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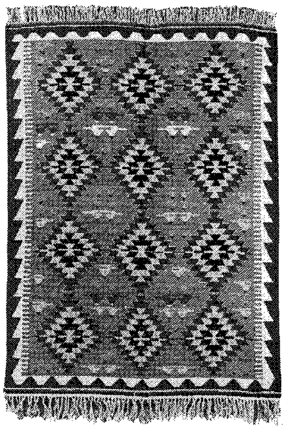

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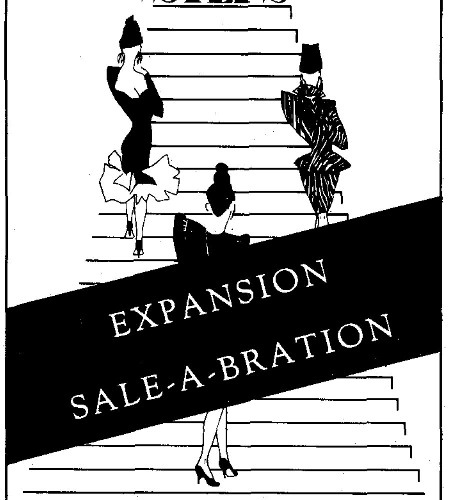
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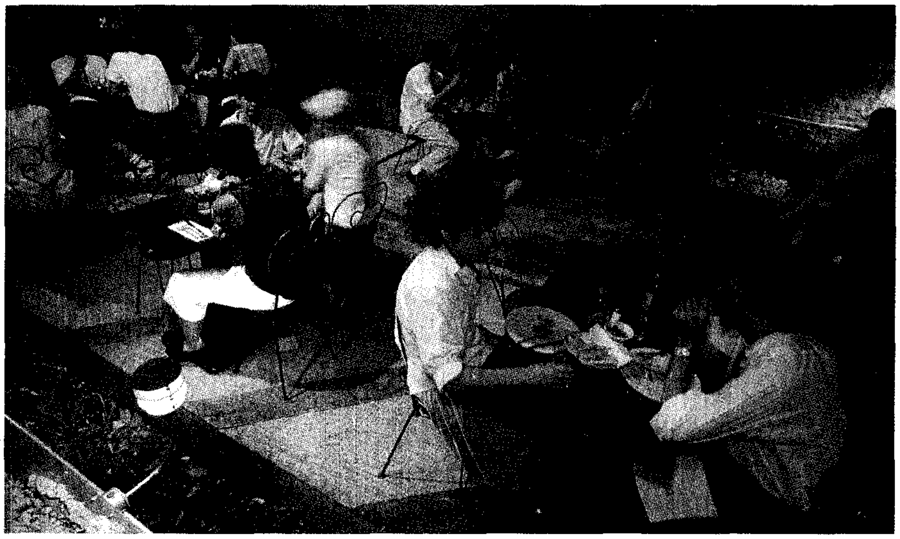

A GARDEN OF EARTHLY DELIGHTS: *The Miracle Grill's outside dining area.*

The Miracle Grill (112 FIRST AVENUE, near 7th Street, 254-2353) is dressed for success. Like Arizona 206, that popular uptown bastion of the chili pepper, this four-month-old restaurant sports a casual, Navaho blanket–Santa Fe look at the bar up front, but becomes an open-to-the-dining-room California kitchen in the middle—and an unbelievably small work space. A rambling, East Village-funky garden, hidden out back, can be nice on a balmy night, as the neighborhood has already discovered.

The menu features the southwestern flavors of jalapeños, cilantro, and black beans, and the sweet crunch of jícama. Dishes like the fiery chili-rubbed chicken with zucchini and wilted greens ($8.75) and the silky vanilla-bean flan with fresh-fruit purée ($4.25), poor-man's copies of Arizona 206 favorites, work deliciously here too.

Brat-pack chef Bobby Flay, 23, a Jonathan Waxman acolyte and an alumnus of the kitchens at Jams, Hulot's, and Bud's, turns out polished grub. Service, though amiable, borders on the rustic. And with appetizers and desserts more than ample for two, dinner with beer or wine, tax, and tip is a buy at $20 to $22 per person.

To begin, order the huge, tasty double-decker quesadilla with corn, chilies, zucchini, and two cheeses ($5.25) or the spicy grilled-chicken sate with papaya-tomatillo relish and julienned jícama ($5.50). Guacamole with blue-corn chips ($4.25) is good enough, but don't miss the black-bean-and-jalapeño soup ($3)—molten lava garnished with diced avocado, tomato salsa, chopped jalapeños, and a blissful spoonful of sour cream to soothe the burn.

Skip the grilled-vegetable-and-tofu burrito ($6.95), and think twice about the strangely sweet grilled-pork adobo with tomatillo sauce ($7.95). However, grilled-vegetable salad with herbed goat cheese and balsamic vinaigrette ($7.25) is a delightfully complex toss of eleven ingredients (I counted)—some cooked, some raw.

Other standouts among main courses include a heady grilled chicken breast marinated in soy sauce, ginger, and garlic ($8.75). A fillet of salmon with black-bean-and-corn salsa ($12.95) arrives perfectly cooked.

The shrimp-and-black-bean burrito with tomatillo sauce ($10.95) is rich, tangy, and wonderfully messy, and chef Flay slathers a fine hunk of grilled New York steak with incendiary chipotle butter ($12.95). Several main courses come with crisp, crunchy southwestern shoestring potatoes, dusted with cayenne and cilantro. Ask for them without salt; add it yourself. You're bound to eat a double portion—I did.

In addition to the standard flan, a dessert called buñuelos ($3.75), a crackling cinnamon-and-sugar fried-tortilla sombrero perched on two scoops of luscious vanilla Häagen-Dazs, is the kind of hat I would happily eat every day of the week.

Miracle Grill is open for dinner daily from 6 P.M. to midnight and for brunch on Saturdays and Sundays from noon to 3:30 P.M. Cash only. ■

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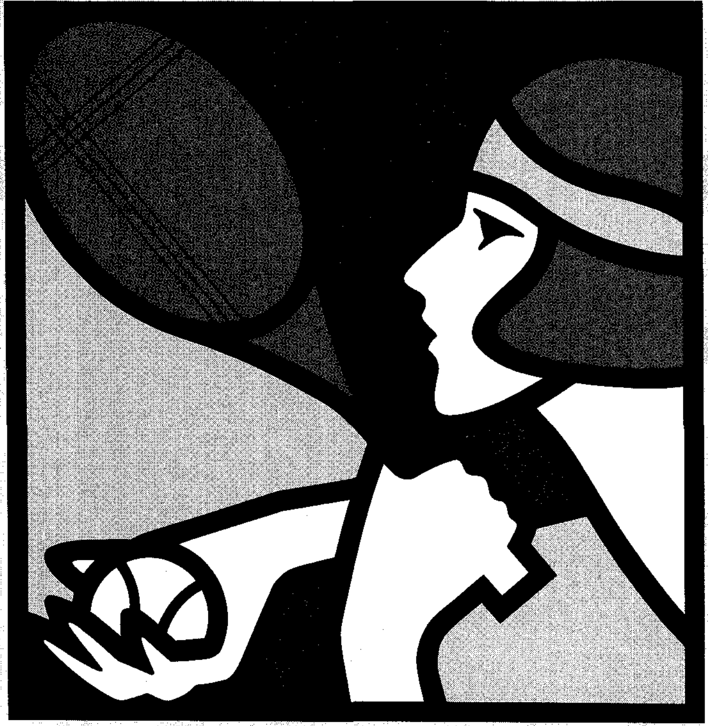

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Music/Peter G. Davis

PHANTOMS OF THE OPERA

"...The Met's *Il Trovatore* diminishes Verdi's opera almost beyond recognition; its *Giulio Cesare* is a musical disappointment..."

THE METROPOLITAN OPERA'S OPENING-night performance of **Il Trovatore** was a sad demonstration of just how dispiriting things can be on the international opera scene these days, even when all the contracted singers turn up and everything comes off exactly as planned. But then, the company's murky non-production, new last season and apparently here to stay, is so mindless that it would not be likely to inspire any cast to great deeds. The ridiculous sight of Ezio Frigerio's six shiny black columns, rising to nowhere and aimlessly slithering about a huge staircase, will just have to be borne, along with the vacuous staging by Fabrizio Melano, who functions more as an usher than as a director. See it for yourself October 21 on public-television stations.

What the Met presumably wanted was a useful, all-purpose *Trovatore* production that would not get in the way of four fabulous singers—a time-honored company tradition for putting on Verdi, and one that used to work. It no longer does, even with the current high-profile cast, one that the Met might legitimately claim cannot be bettered anywhere today. By far the best piece of singing comes from Luciano Pavarotti as Manrico, and even he is a compromise in a role that calls for both ringing heroics and gracefully spun soft phrases. With his weakening top register and almost toneless pianissimo, Pavarotti disappoints whenever the music takes him from one extreme to the other; but at least the middle part of his voice retains much of its burnished beauty, and he instinctually gives Verdi's vocal line a satisfying shape and proportion.

Eva Marton is a protean soprano whose repertory encompasses Wagner, Puccini, Strauss, and much more, but middle-period Verdi clearly is not for her. She negotiates the florid passages with reasonable facility if not much finesse, and there is sufficient reserve power to carry the ensembles. Most of the time, though, her blunt approach to Leonora is so colorless and inexpressive that she actually seems bored by the part. By now, Fiorenza Cossotto and Sherrill Milnes have discovered all they possibly can about Azucena and di Luna, and their long performance experience with *Trovatore* counts for something. Unfortunately, both voices sound badly worn and dried out, and neither supplies anything of compensatory interest to ease the pain of so much bedraggled vocalism. James Levine conducts insensitively, leaning heavily on the music in a way that neither gives the singers helpful support nor offers any special insights into the score.

MET BAROQUE: *Battle, Troyanos as Cleopatra and Caesar.*

With precious little of consequence to hear and even less to see, this *Trovatore* must strike anyone unfamiliar with today's Met as little more than an inane and meaningless operatic ritual. If there no longer are singers to give creditable performances of the opera, perhaps it should be retired until some appear. Failing that, the work could at least be respected as a serious piece of music theater. In the Met's own program booklet, Richard Dyer writes: "Nothing in *Il Trovatore* is without dignity, and if some of the situations do not satisfy the demands of realism, they release entirely convincing passions." There is nothing convincing, dignified, or passionate about the Met's production, which trivializes and diminishes Verdi's opera almost beyond recognition.

One of the last major opera companies to discover Handel, the Metropolitan has wasted neither time nor enterprise in exploring the composer's stage works in recent seasons. Following *Rinaldo* in 1984 and *Samson* in 1986, a third opera has just been added to the repertory: **Giulio Cesare.** Like the Met's two previous Handel offerings, however, this is a piece of borrowed goods and likely to be a one-time-only affair, so interested parties should plan to see it now. Already familiar to many, the production originated at the English National Opera in 1979, traveled to San Francisco in 1982 and to Geneva a year later, and can be seen on videotape in a performance starring Janet Baker.

Giulio Cesare itself is not exactly unknown hereabouts. As every local opera fan knows, Beverly Sills became a superstar after appearing as Cleopatra in the 1966 City Opera production, a version since denounced by Handelians as a crudely edited, heavily cut, and clumsily rearranged travesty of the score. Then there was Peter Sellars's inspired staging three years ago at the PepsiCo Summerfare festival: a faithfully complete, five-hour edition, presented as a contemporary drama of terrorism and romantic intrigue in a Middle East trouble spot.

If the updated Sellars production was relocated to the poolside patio of the Cairo Hilton for sound dramatic reasons, the sets at the Met seem to have been whimsically inspired by the type of décor one could encounter in the lobby of a Helmsley palace. The scenery (John Pascoe) and costumes (Michael Stennett) are a miscellaneous collection of cheap Egyptian tourist souvenirs—ornate obelisks, garish sunbursts, comic-book pyramids and palms, gauzy curtains—all with a tacky and synthetic look. Director John Copley's approach to the formal conventions that govern Baroque opera is to

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keep the characters circling around the stage in perpetual motion, an idea essentially just as decorative and as uninformative about the opera as the chintzy scenery. Exactly why this silly production has traveled so widely around the world is difficult to understand.

The Met's interest in the opera is clear enough. Two of its favorite house singers—Tatiana Troyanos and Kathleen Battle—are highly regarded Handel specialists, and the roles of Caesar and Cleopatra would seem to be perfect vehicles for them. Troyanos may have been off form at the first performance, or perhaps the music is pitched below her most effective register. At any rate, her singing sounded uncharacteristically breathless and choppy a good deal of the time, although she suggests as much of Caesar's cunning political savvy and warlike manner as the production allows. Something more serious than an off night has overtaken Battle, who projected almost nothing of Cleopatra's charm, allure, and infinite variety. She has also picked up a lot of bad vocal habits lately, the worst being a tendency to fake notes in a monochromatic coo rather than using the full range of her voice—an ominous sign. Battle might be well advised to take time off to work out the problem. This treasurable artist is too good to lose.

Conducting his first opera anywhere, Trevor Pinnock was also a disappointment, communicating little of the zestful spirit and precisely articulated musical character he conjures up when leading his own band of period instruments, the English Concert. About an hour of the score has been chopped away, mainly arias allotted to the other singers: Jeffrey Gall (Tolomeo), Martine Dupuy (Sesto), Sarah Walker (Cornelia), and Julien Robbins (Achilla). This is a shame since it throws the opera seriously off balance, but under the circumstances four hours of Handel will probably be more than enough for most Met audiences.

Leonard Bernstein's LIGHT MUSIC IS standard pop-concert fare, but for some reason conductors seldom choose to program his more ambitious scores. Whenever a big, "serious" Bernstein piece does turn up, the maestro in charge is usually the composer himself, and it might be worth speculating why. It could be that other conductors are intimidated by the prospect of competing with the great man on his own turf. Or possibly his music is so original that audiences are put off and still adjusting to its strange quirks. Or perhaps the stuff is just flat-out bad. Time will tell, of course, and the New York Philharmonic is giving the process a helpful nudge with a season-long Bernstein retrospective in honor of his seventieth birthday. The conducting duties will be shared, and Zubin Mehta

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began the festivities last week with performances of the *Kaddish* Symphony—completed in 1963, revised in 1977, and definitely one of the composer's more problematic works.

Not a symphony in any conventional sense, the *Kaddish* is really a free-form oratorio. One of Bernstein's aims was to dramatize the Hebrew prayer's duality—a requiem for the dead as well as a celebration of life—by fashioning it into a musical background for a spoken confrontation between two proud creators, man and God. Actually, God remains silent—He may be absent, indifferent, or merely unable to get a word in—while an anguished narrator challenges, harangues, soothes, and eventually forgives the Almighty for not taking better care of His handiwork, especially now that nuclear holocaust seems imminent. During this heated oratory, the chorus, orchestra, and soprano soloist sing the prayer, responding to the narrator's volatile moods with music that has a conflicting dual character of its own: angry, dissonant atonality versus tender, expressive diatonicism.

Obviously, the *Kaddish* Symphony was not meant to be a comfortable experience, but most listeners are likely to be disoriented in ways Bernstein scarcely intended. Even in its toned-down, revised form, this twentieth-century Job's purple rhetoric as he chews out the old man for paternal negligence is not so much blasphemous as embarrassing. On a strictly musical level, Bernstein's perplexity over the right path a composer should take—twelve-tone technique or tonality—now seems dated and irrelevant, at least as the problem is posed and hammered out in this painfully labored, self-conscious score. For all its typical energy, theatricality, and risk-taking, the *Kaddish* Symphony is a messy business that never really coheres or convinces on any level—as philosophy, theology, theater, or music.

Mehta's unbuttoned, rather blowsy performance seemed to be closely modeled on the composer's two recorded versions. If this interpretation offered no new perspectives on the piece, perhaps there are none to be discovered. Sam Waterston narrated in tones of bland understatement—possibly an actor's safest defense against Bernstein's breast-beating text—and the brief vocal solos were sung by Wendy White, substituting effectively for the chronically indisposed Montserrat Caballé. The New York Choral Artists, Joseph Flummerfelt director, participated gamely, although they had a happier time with the program's opening work, the *Chichester Psalms*. This direct, unpretentious score praises the Lord with finger-snapping rhythms and infectious tunes—just the sort of joyful noise Bernstein makes best. ■

An Educated Consumer

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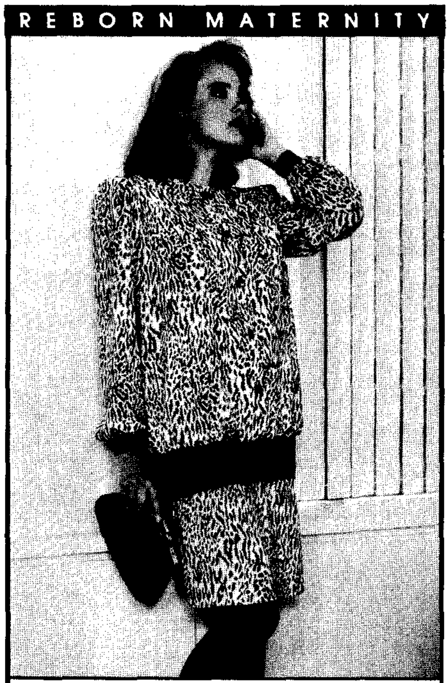

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THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 10/11: *Nanou.* #2—Through 10/20: "Clara Bow and Company: It Girls, Flappers, Jazz Babies, and Vamps." 10/5: "Musical Flappers on Parade." 10/6: *The Wild Party; Sweetie.* 10/7–8: *Our Dancing Daughters; Our Modern Maidens; Our Blushing Brides.* 10/9: *Wings; The Boob.* 10/10: *Love 'Em and Leave 'Em; Running Wild; Orchids and Ermine.* 10/11: *Manslaughter; A Fool There Was.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). Through 12/1: "Forbidden Films: Banned, Censored, and Condemned." 10/5: *Baby Doll; Pinky.* 10/6: *Lost Boundaries; Native Son* (1950). 10/7–8: *Blue Velvet; Zelly and Me.* 10/9: *Cria!; The Garden of Delights.* 10/10: *Mean Streets; Alice Doesn't Live Here Anymore.* 10/11: *The Rules of the Game; La Chienne.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 10/6: *The Dead Pool.* Opening 10/7: *Alien Nation.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Big Time.* #2—*Big Time.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Big.* #2—*Crossing Delancey.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Running on Empty.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Sweet Hearts Dance.* #2—Through 10/6: *Die Hard.* Opening 10/7: *Imagine: John Lennon.* #3—Through 10/6: *Betrayed.* Opening 10/7: *Alien Nation.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 10/5: *Heaven Can Wait* (1943); *Rings on Her Fingers.* 10/6: *Lust For Life; The Agony and the Ecstasy.* 10/7–8: *The Cabinet of Dr. Caligari; M.* 10/9: *Deception; Beyond the Forest.* 10/10: *Roncho Notorious; Destry Rides Again.* 10/11: *Exterminating Angel; That Obscure Object of Desire.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 10/5–6: *Dead Cert; Coup de Torchon.* 10/7–8: *North By Northwest; Young and Innocent; Sabotage.* 10/9: *King Lear* (1988); *Passion.* 10/10–11: *Lolita; The Loved One.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Moon Over Parador.* #2—*Gorillas in the Mist.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Who Framed Roger Rabbit.* #2—*Patty Hearst.* #3—Through 10/6: *Babette's Feast.* Opening 10/7: *Matador.* #4—*Track 29.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Eight Men Out; Daffy Duck's Quackbusters.* #2—Through 10/6: *Elvira: Mistress of the Dark.* Opening 10/7: *Clara's Heart.* #3—*Heartbreak Hotel.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Dead Ringers.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Gorillas in the Mist.*

23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*A Fish Called Wanda.* #2—*Memories of Me.* #3—*Married to the Mob.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Crosssing Delancey.*

26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Kansas.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Midnight Run.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 10/6: *Running on Empty.* Opening 10/7: *Clara's Heart.* #2—*Dead Ringers.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Elvira: Mistress of the Dark.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 10/6: *Messenger of Death.* Opening 10/7: *Alien Nation.* #2—*Die Hard.*

#3—*Tougher Than Leather.* #4—*Sweet Hearts Dance.* #5—*Nightfall.* #6—*Coming to America.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Heartbreak Hotel.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Gorillas in the Mist.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Betrayed.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*Married to the Mob.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 10/6: *Young Guns.* Beg. 10/7: *Coming to America.* #2—Through 10/6: *Cocktail.* Beg. 10/7: *Married to the Mob.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 10/4: *Eight Men Out.* Opening 10/5: *Under the World.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 10/6: *Nightfall.* Opening 10/7: *Imagine: John Lennon.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). Through 10/6: *Moon Over Parador.* Opening 10/7: *Imagine: John Lennon.* **CARNEGIE SCREENING ROOM**—(757-2131). *Babette's Feast.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Ground Zero.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Big.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Tucker: The Man and His Dream.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "Romantic Comedies of the Thirties, Forties, and Fifties." 10/5: *The Ghost and Mrs. Muir; Heaven Can Wait* (1943). 10/6–8: *It Happened One Night; His Girl Friday.* 10/9–11: *The Palm Beach Story; Midnight* (1939).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Dead Ringers.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Miles From Home.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Heartbreak Hotel.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run.* #2—*Moon Over Parador.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Running on Empty.* **CORONET**—*Punchline.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Crossing Delancey.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). *Die Hard.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Sweet Hearts Dance.* #2—Program Unavailable.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Gorillas in the Mist.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*A Fish Called Wanda.* #2—*Memories of Me.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Married to the Mob.*

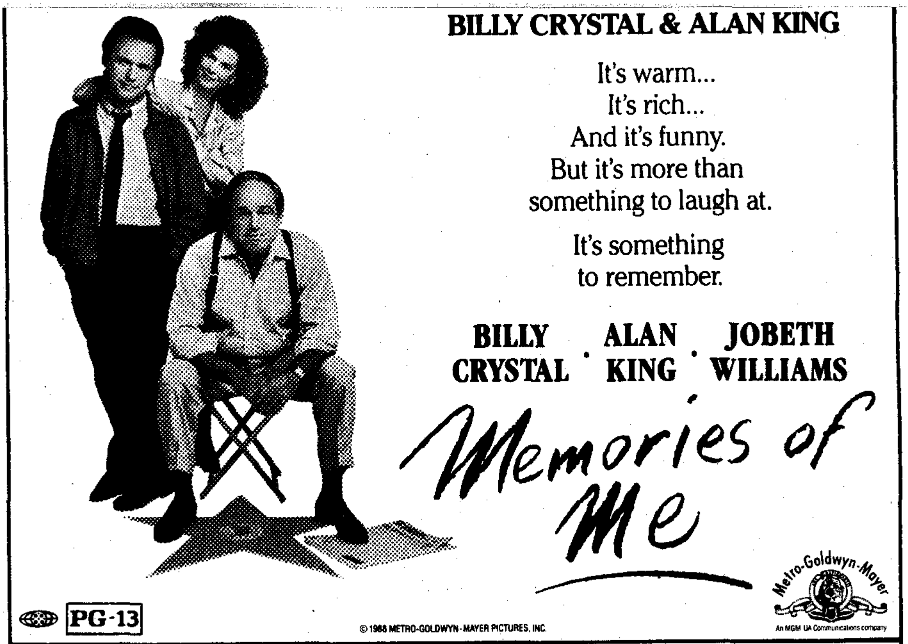
65. UA EAST—First Ave. at 85th St. (249-5100). *Sweet Hearts Dance.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Betrayed.* #2—*Heartbreak Hotel.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Elvira: Mistress of the Dark.* #2—*Tougher Than Leather.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Eight Men Out.*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Memories of Me

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81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Thin Blue Line.* #2—*Bagdad Cafe.* #3—*Boyfriends and Girlfriends.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 10/6: *Wings of Desire.* Opening 10/7: *Hotel Terminus: The Life and Times of Klaus Barbie.* #2—*Matador.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Gorillas in the Mist.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Memories of Me.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*Crossing Delancey.* #5—*Elvira: Mistress of the Dark.* #6—Through 10/6: *Sweet Hearts Dance.* Opening 10/7: *Imagine: John Lennon.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Moon Over Parador.* #2—*Dead Ringers.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Heartbreak Hotel.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Running on Empty.* #2—Through 10/6: *Midnight Run.* Opening 10/7: *Clara's Heart.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Messenger of Death.* #3—*Tougher Than Leather.* #4—*Die Hard; Elvira: Mistress of the Dark.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Die Hard.* #2—*Die Hard.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Elvira: Mistress of the Dark.* #2—*Nightfall.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 10/7: "Glorious Technicolor." 10/5 at 2:30: *Hans Christian Andersen* (1952), dir. King Vidor, with Danny Kaye and Farley Granger. 10/6 at 2:30: *The Gang's All Here* (1943), dir. Busby Berkeley, with Carmen Miranda. 10/7 at 2:30: *Under Capricorn* (1949), dir. Alfred Hitchcock, with Ingrid Bergman. Through 10/7: "Media and the Vietnam War," includes 46 television broadcasts and independently produced videotapes and films. 10/6 at 1:40: *Smothering Dreams* (1981); at 2:05: *Soldiers of a Recent and Forgotten War* (1981); at 1:30: *Body Count* (1980). 10/7–11/11: "Independent America: New Film 1978–88." Screenings include: 10/7 at 7:30: *Perfect Film* and *The Whole Shebang*, dir. Ken Jacobs. 10/8 at noon: *T. and the Small Picture Frame*, dir. Phil Weisman; at 2: *Creation, Unconscious London Strata, The Egyptian Series,* dir. Stan Brakhage; at 4: *Standard Gauge*, dir. Morgan Fisher; *On the Marriage Broker Joke*, dir. Owen Land; at 5: *Adynata, Peggy and Fred in Hell, and Peggy and Fred in Kansas, dir. Leslie Thornton; at 8: Seventeen,* dir. Joel Demott. 10/9 at noon: *We Imitate, We Break Up*, dir. Ericka Beckman; *From Romance to Ritual*, dir. Peggy Ahwesh; *Superstar: The Karen Carpenter Story*, dir. Todd Haynes; at 1: *Caligari's Cure*, dir. Tom Palazzolo; *Willie, Born to Film*, dir. dir. Danny Lyon.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 11/5: "Min Joong Video Program," a selection of recent videotapes from Korea include *The Sang Kyeidong Olympics* (1987); *Funeral Ceremonies* (1988); *Agriculture is the Foundation of a Nation* (1988); *We Never Can Be Two* (1988); and *Homes Apart* (1988).

ASBURY FILM FESTIVAL—21 E. 26th St. (779-9126). "The Seventh Asbury Film Festival." All screenings will be held at Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St. 10/7–8 at 8: screening of independently produced short films, guest host is filmmaker Manfred Kirchheimer.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 10/8: "Hong Kong Film Festival." 10/7 at 3: *Wonder Women* (1987), dir. Kam Kwok, with Do Do Cheng; at 7: *Health Warning* (1983), dir. Kirk Wong, with Wong Lung-wai. 10/8 at 3: *Gangs* (1988), dir. Lawrence Ah Mon, with Ho Pui-tung. 10/8 at 7: *Peking Opera Blues* (1987), dir. Tsui Hark, with Lin Ching.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922–1984). 10/9 at 2: *Mädchen in Uniform* (1931), dir. Leontine Sagan; *Hungerjahre–in einem reichen Land* (1979), dir. Jutta Bruckner; guest speaker Joyce Rheuban, Professor of Cinema Studies, LaGuardia Community College.

CASA DE ESPANA—314 E. 39th St. (689-4232). 10/8 at 4 and 10/11 at 7: *Lorca, Death of a Poet*, dir. Juan Antonio Bardem, with Nickolas Grace.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 10/4 at 7: *Cynthia's Window*, dir. Eugene Martin; *Twentieth Century Child*, dir. Morgan Thomas and Mark Whitney; *Michael Harrington Looks at Democracy: An Election '88 Special; Mother of the Waters,* dir. Elisa Tesser; *Designer Words*, dir. Louie Grenier. 10/11 at 7: In conjunction with Goethe House, screenings include: *Everyday Heroes and Heroines*, dir. Gusztav Hamos and Astrid Heibach; *Believe It or Not*, dir. Heibach; *Luck Smith*, dir. Hamos; *Universal Input/Output*, dir. Heibach.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). $5, single admission. Through 10/9: "The 26th New York Film Festival." 10/5 at 6:15: *Golub* and *Falkenau, the Impossible* (1988, France), dir. Jerry Blumenthal and Gordon Quinn; at 9:15: *Hard Times* (1988, Portugal). 10/6 at 6:15: *Hotel Terminus: The Life and Times of Klaus Barbie* (1988, USA), dir. Marcel Ophuls. 10/7 at 6:15: *Fillette* (1988, France), dir. Catherine Breillat; at 9:15: *Salaam Bombay!* (1988, India), dir. Mira Nair. 10/8 at 11:30 a.m.: (See 10/7 at 9:15); at 2: *The Onset of an Unknown Age* (1967, USSR), dir. Andrei Smirnov and Larissa Shepitko; at 4: (See 10/5 at 9:15); at 6:30: (See 10/6 at 6:15). 10/9 at 8:30: Closing Night Screening: *Red Sorghum* (1987, China), dir. Zhang Yimou.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 10/5 at 2, 6, and 8:45: *Escalier* (1984), dir. Jean-Charles Tacchella.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 10/7 at 8: *Less About South Africa*, dir. Ray Navarro; *Mama I'm Crying*, dir. Joyce Seroke and Betty Wolpert; Fimmaker Ray Navarro will be present.

INDEPENDENT FEATURE PROJECT—The Mark Goodson Theatre, 2 Columbus Circle, at 59th St. and 8th Ave.(496-0909). Free. Through 10/14: "The 10th Annual Independent Feature Film Market." 10/5 at 8: *Working Girls*, dir. Lizzie Borden. 10/6 at 8: *Parting Glances*, dir. Bill Sherwood. 10/7 at 8: *Vernon, Florida*, dir. Errol Morris; at 9:30: *Blood Simple*, dir. Joel and Ethan Coen. 10/8 at 8: *Northern Lights*, dir. John Hanon and Rob Nilsson. 10/10 at 8: *El Norte*, dir. Gregory Nava; at 10:30: *The Ballad of Gregorio Cortez*, dir. Robert Young. 10/11 at 8: *The Times of Harvey Milk*, dir. Robert Epstein.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1777). $2.50; students and seniors $1; free to members. Through 10/30: "About Japan" video series: *Meaning of the Interval* (1987), dir. Edin Velez and *Universal Input Output* (1983), dir. Astrid Heibach; "Waveforms: Video/Japan."

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 10/29: "New Work Series." Screenings include *Witness the Butthole Surfers* (1988), dir. Jem Cohen and Adam Cohen; *Off Limits* (1988), dir. Rea Tajiri; *The Neighborhood on the BPM 112; Whole: I Dreamed Another Man Dreamed Me* (1987), dir. Robert Beck; *The A Ha! Experience* (1988), dir. Julie Zando.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). Through 12/30: In conjunction with the exhibition "Boccioni," there will be screenings of *Futurism; Blast!;* and *Vita Futurista.*

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break": 10/6–7 at 12:15 and 1:15: "Sid Caesar Highlights"; 10/11–12: "Star Spangled Review." "Saturday Screenings for Children," 10/8 at 12:30 and 3: "Of Muppets and Men: The Making of the Muppet Show." Through 11/5: "Television Specials": 10/5–8 at 12:30: "The Ford Fiftieth Anniversary Show." Through 9/10: "Woody Allen: The Television Work": a 90-minute screening on Allen's multifaceted television work.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 10/6 at 2:30: *The Pumpkin Eater* (1964), dir. Jack Clayton, with Anne Bancroft and Peter Finch; at 6: *Room at the Top* (1959), dir. Jack Clayton, with Laurence Harvey and Simone Signoret. 10/7 at 2:30: (See 10/6 at 2:30); at 6: (See 10/6 at 2:30). 10/8 at 1: *Girl on Approval* (1962), dir. Charles Frend, with Rachel Roberts; at 3: *The Angry Silence* (1960), dir. Guy Green, with Richard Attenborough; at 5: *Saturday Night and Sunday Morning* (1960), dir. Karel Reisz, with Albert Finney. 10/9 at 1: *Kes* (1969), dir. Ken Loach, with David Bradley; at 3: *Twilight Women* (1952), dir. Gordon Parry, with Freda Jackson; at 5: *A Kind of Loving* (1962), dir. John Schlesinger, with Alan Bates. 10/10 at 2:30: *Our Mother's House* (1967), dir. Jack Clayton, with Dirk Bogarde; at 5: *Jigsaw* (1962), dir. Val Guest, with Jack Warner. 10/11 at 2:30: (See 10/9 at 3); at 6: (See 10/8 at 1). Through 10/8: "Sven Nykist: Cinematographer." 10/6 at 2:30: *The Postman Always Rings Twice* (1981), dir. Bob Rafelson; at 5:30: *The Unbearable Lightness of Being* (1988), dir. Philip Kaufman, with Daniel Day Lewis. 10/7 at 3: *Cries and Whispers* (1973), dir. Ingmar Bergman, with Liv Ullman; at 5: (See 10/6 at 2:30). 10/11 at 3: *Wings* (1916), dir. Mauritz Stiller; *Stiller, Garbo, and I* (1987). 10/9–10: "An American Family: The De Milles." 10/9 at 2: *Miss Lulu Bett* (1921), dir. William De Mille, with Lois Wilson; at 5: *Male and Female* (1919), dir. Cecil B. De Mille, with Lila Lee. 10/10 at 3: (See 10/9 at 2); at 6:30: *Oklahoma* (1955), dir. Fred Zimmerman, with Gordon MacRae and Shirley Jones.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 10/5–6: *A World Apart* (1988, Great Britain), dir. Chris Menges, with Barbara Hershey. 10/6 at 8: "Anything But Silent": *Potemkin* (1925, USSR), dir. Sergei Eisenstein; piano accompaniment by Harry Weiss. 10/7–12: *Bagdad Cafe* (1987, USA), dir. Percy Adlon, with Marianne Sagebrecht.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 10/6 at noon: "Viewpoint: Appalshop": *Fixin to Tell About Jack* (1974); *Ourselves and That Promise* (1977); at 5:30; "Meet the Makers—Film": *Eugene O'Neill: A Glory of Ghosts, Part I*, dir. Perry Miller Adato. 10/11 at noon: "Featuring—Czech New Wave": *Closely Watched Trains* (1966), dir. Jiri Menzel; at 2:30: "Collector's Choice—The Crucible of Poland": *Workers '80* (1980), dir. Solidarity Film Unit.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly except Mon. at 6:20: *Doc's Kingdom* (1987), dir. Robert Kramer; at 8 and 10: *Commissar* (1988). Sat. and Sun. at 2 and 3:30; *Coverup: Behind the Iran Contra Affair.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series: Carl Foreman Film Retrospective." 10/9 at 1:30: *Young Winston* (1972), dir. Richard Attenborough, with Anne Bancroft, and Robert Shaw.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 10/10 at 8: *Nostalghia* (1983), dir. Andrei Tarkovsky, with Erland Josephson.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." 10/11–11/13: "Scrutable Images: Chinatown Demystified," screenings include *Chan is Missing*, dir. Wayne Wang; *Family Gathering*, dir. Lise Yasui and Ann Tegnell; *Nisei Soldier: Standard Bearer for an Exiled People*, dir. Loni Ding; and *Bowery Movement*, dir. Tom Tam.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Elvira: Mistress of the Dark; Nightfall.* #2—*Big.* #3—*Kansas.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Die Hard.* #2—*Midnight Run.* #3—*Heartbreak Hotel.* #4—*Dead Ringers.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Dead Ringers.* #2—*Married to the Mob.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Dead Ringers.* #2—*Heartbreak Hotel.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 10/6: *Who Framed Roger Rabbit.* Beg. 10/7: *Alien Nation.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.* #2—*Heartbreak Hotel.* #3—*Elvira: Mistress of the Dark.* #4—Through 10/6: *Nightfall.* Beg. 10/7: *Punchline.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Dead Pool.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Tougher Than Leather.* #2—*Elvira: Mistress of the Dark.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Die Hard.* #2—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #3—*Dead Ringers.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Married to the Mob.* #2—*Tougher Than Leather.* #3—*Crossing Delancey.* #4—*Die Hard.* #5—*Young Guns.* #6—*Betrayed.* #7—*Sweet Hearts Dance; Kansas.* #8—*A Fish Called Wanda; Dead Ringers.* #9—*Messenger of Death.* #10—*A Nightmare on Elm Street 4: The Dream Master.* #11—*Gorillas in the Mist.* #12—*Heartbreak Hotel.* #13—*Elvira: Mistress of the Dark.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Crossing Delancey.* #2—*Dead Ringers.* #3—*Gorillas in the Mist.* #4—*Sweet Hearts Dance.* #5—*Heartbreak Hotel.* #6—*A Fish Called Wanda.* #7—*Die Hard.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*A Fish Called Wanda.* #2—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Elvira: Mistress of the Dark.* #2—*Heartbreak Hotel.* #3—*Dead Ringers.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Crossing Delancey.* #2—*Heartbreak Hotel; Midnight Run.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Big.* #2—*Married to the Mob.* #3—*Die Hard.* #4—*Moon Over Parador.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Midnight Run.* #2—*Elvira: Mistress of the Dark.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.* #2—Through 10/6: *Die Hard.* Beg. 10/7: *Clara's Heart.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Elvira: Mistress of the Dark.* #2—*Kansas.* #3—*Married to the Mob.* #4—*Moon Over Parador.* #5—*Who Framed Roger Rabbit.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Tougher Than Leather; Messenger of Death.* #3—*Elvira: Mistress of the Dark.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Running on Empty.* #2—*A Fish Called Wanda.* #3—*Crossing Delancey.* #4—*Die Hard.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Dead Ringers.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit; Kansas.* #4—*Gorillas in the Mist.* #5—*Heartbreak Hotel.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Elvira: Mistress of the Dark.* #2—*Sweet Hearts Dance.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Tougher Than Leather.* #4—*Elvira: Mistress of the Dark.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Heartbreak Hotel.* #2—*Kansas.* #3—*Elvira: Mistress of the Dark.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Sweet Hearts Dance.* #2—Through 10/6: *Married to the Mob.* Beg. 10/7: *Punchline.* #3—Through 10/6: *Nightfall.* Beg. 10/7: *Imagine: John Lennon.* #4—Through 10/6: *Die Hard.* Beg. 10/7: *Alien Nation.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 10/6: *Married to the Mob.* Beg. 10/7: *Punchline.* #2—*Heartbreak Hotel.* #3—*Crossing Delancey.* #4—*Gorillas in the Mist.* #5—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Alien Nation.* #6—*Dead Ringers.* #7—Through 10/6: *Sweet Hearts Dance.* Beg. 10/7: *Clara's Heart.* #8—Through 10/6: *Die Hard.* Beg. 10/7: *Imagine: John Lennon.* #9—Through 10/6: *Running on Empty.* Beg. 10/7: *Memories of Me.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Commissar.* #2—*Heartbreak Hotel.* #3—*Elvira: Mistress of the Dark.* #4—Through 10/6: *Kansas; Nightfall.* Beg. 10/7: *Memories of Me.* #5—*Dead Ringers.* #6—Through 10/6: *Married to the Mob; Moon Over Parador.* Beg. 10/7: *Alien Nation.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Gorillas in the Mist.* #2—*Die Hard.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 10/6: *Tougher Than Leather.* Beg. 10/7: *Alien Nation.* #2—*Elvira: Mistress of the Dark.* #3—*Nightfall.* #4—*Heartbreak Hotel.* #5—*A Nightmare on Elm Street 4: The Dream Master.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Dead Ringers.* #2—Through 10/6: *Nightfall.* Beg. 10/7: *Punchline.* #3—*Elvira: Mistress of the Dark.* #4—*Heartbreak Hotel.* #5—Through 10/6: *Crossing Delancey.* Beg. 10/7: *Clara's Heart.* #6—Through 10/6: *Sweet Hearts Dance.* Beg. 10/7: *Alien Nation.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*A Fish Called Wanda.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Gorillas in the Mist.* #2—Through 10/6: *Betrayed.* Beg. 10/7: *Punchline.* #3—*Dead Ringers.* #4—Through 10/6: *Sweet Hearts Dance.* Beg. 10/7: *Imagine: John Lennon.*

303. CORONA—PLAZA—(639-7722). Through 10/6: *Who Framed Roger Rabbit.* Beg. 10/7: *The Dead Pool.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Gorillas in the Mist.* #2—*Heartbreak Hotel.* #3—*Elvira: Mistress of the Dark.* #4—*Married to the Mob.* #5—Through 10/6: *Dead Ringers.* Beg. 10/7: *Clara's Heart.* #6—Through 10/6: *Sweet Hearts Dance.* Beg. 10/7: *Alien Nation.* #7—Through 10/6: *Nightfall.* Beg. 10/7: *Punchline.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Gorillas in the Mist.* #2—*Elvira: Mistress of the Dark.* #3—*Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Elvira: Mistress of the Dark.* #2—*Heartbreak Hotel.* #3—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #4—*Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Betrayed.* #2—*Married to the Mob.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 10/6: *Nightfall.* Beg. 10/7: *Clara's Heart.* #2—*Sweet Hearts Dance.* #3—Through 10/6: *Running on Empty.* Beg. 10/7: *Punchline.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—Through 10/6: *Kansas.* Beg. 10/7: *Imagine: John Lennon.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Fish Called Wanda.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Heartbreak Hotel.* #2—*Dead Ringers.* #3—Through 10/6: *Messenger of Death.* Beg. 10/7: *Alien Nation.* #4—*Die Hard.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Married to the Mob.* #2—*Betrayed.* #3—*Dead Ringers.* #4—*Heartbreak Hotel.* #5—*Moon Over Parador.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Coming to America.* #2—*Big.* #3—*Sweet Hearts Dance.* #4—*Gorillas in the Mist.* #5—*Midnight Run.* #6—*Elvira: Mistress of the Dark.* #7—*Die Hard.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 10/6: *Dead Ringers.* Beg. 10/7: *Memories of Me.* #2—*Heartbreak Hotel.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Elvira: Mistress of the Dark.* #2—Through 10/6: *Messenger of Death.* Beg. 10/7: *Alien Nation.* #3—*Nightfall.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 10/6: *Babette's Feast.* Beg. 10/7: *Memories of Me.* #2—Through 10/6: *Married to the Mob.* Beg. 10/7: *Running on Empty.* #3—Through 10/6: *Midnight Run.* Beg. 10/7: *A Fish Called Wanda.* #4—Through 10/6: *Betrayed.* Beg. 10/7: *Dead Ringers.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 10/6: *Elvira: Mistress of the Dark.* Beg. 10/7: *Punchline.* #2—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.* #3—Through 10/6: *Die Hard.* Beg. 10/7: *Imagine: John Lennon.*

320. REGO PARK—DRAKE—(457-4002). Through 10/6: *Big.* Beg. 10/7: *Married to the Mob.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Married to the Mob.* #2—*Heartbreak Hotel.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 10/6: *Kansas.* Beg. 10/7: *Alien Nation.* #2—Through 10/6: *Who Framed Roger Rabbit.* Beg. 10/7: *Running on Empty.*

401. NEW DORP—HYLAN—(351-6601). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

402. NEW DORP—LANE—(351-2110). *Heartbreak Hotel.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Heartbreak Hotel.* #2—Through 10/6: *Die Hard.* Beg. 10/7: *Punchline.* #3—*Crossing Delancey.* #4—Through 10/6: *Married to the Mob.* Beg. 10/7: *Memories of Me.* #5—Through 10/6: *Elvira: Mistress of the Dark.* Beg. 10/7: *Alien Nation.* #6—*Gorillas in the Mist.* #7—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Imagine: John Lennon.* #8—*Dead Ringers.* #9—Through 10/6: *Big.* Beg. 10/7: *Clara's Heart.* #10—*Sweet Hearts Dance.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 10/6: *Moon Over Parador.* Beg. 10/7: *Married to the Mob.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Die Hard.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Crossing Delancey.* #2—Through 10/6: *Elvira: Mistress of the Dark.* Beg. 10/7: *Clara's Heart.* #3—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.* #4—*Punchline.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*A Fish Called Wanda.* #2—*Dead Ringers.* #3—*Elvira: Mistress of the Dark; Heartbreak Hotel.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Sweet Hearts Dance.* #3—*Elvira: Mistress of the Dark.* #4—*A Fish Called Wanda.* #5—*Crossing Delancey.* #6—*Running on Empty.* #7—*Dead Ringers.* #8—*Gorillas in the Mist.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 10/6: *Crossing Delancey.* Beg. 10/7: *Alien Nation.* #2—*Crossing Delancey.* #3—Through 10/6: *Dead Ringers.* Beg. 10/7: *Imagine: John Lennon.*

507. HEWLETT—HEWLETT—(791-6768). *Moon Over Parador.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Nightfall.* #2—*Elvira: Mistress of the Dark.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Gorillas in the Mist.* #2—*A Fish Called Wanda.* #3—*Sweet Hearts Dance.* #4—*Dead Ringers.* #5—*Married to the Mob.* #6—*Moon Over Parador.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Big.* #2—*Midnight Run.* #3—*Elvira: Mistress of the Dark.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Big.* #2—*Midnight Run.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Kansas.* #3—*Sweet Hearts Dance.* #4—*Heartbreak Hotel.* #5—*Married to the Mob.* #6—*Gorillas in the Mist.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/6: *Midnight Run; Short Circuit 2.* Beg. 10/7: *Die Hard.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.* #3—*Married to the Mob.* #4—Through 10/6: *Die Hard.* Beg. 10/7: *Alien Nation.*

515. MALVERNE—TWIN—(599-6966). #1—*Big.* #2—*Midnight Run.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Gorillas in the Mist.* #2—*Heartbreak Hotel.* #3—*Sweet Hearts Dance.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 10/6: *Dead Ringers.* Beg. 10/7: *Imagine: John Lennon.* #2—*Who Framed Roger Rabbit.* #3—*Elvira: Mistress of the Dark.* #4—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #5—Through 10/6: *Kansas.* Beg. 10/7: *Punchline.* #6—*Heartbreak Hotel.* #7—*A Fish Called Wanda.* #8—Through 10/6: *Married to the Mob.* Beg. 10/7: *Clara's Heart.* #9—Through 10/6: *Die Hard.* Beg. 10/7: *Memories of Me.*

518. MASSAPEQUA—PEQUA—(799-6464). *Crossing Delancey.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dead Ringers.* #2—*Heartbreak Hotel.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Bambi; Married to the Mob.* #2—*Tucker: The Man and His Dream.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Big.* #2—*Midnight Run.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dead Ringers.* #2—*Elvira: Mistress of the Dark.* #3—*Kansas.* #4—*A Fish Called Wanda.* #5—*Midnight Run; Moon Over Parador.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Gorillas in the Mist.* #2—*Eight Men Out.* #3—*Heartbreak Hotel.* #4—*Betrayed.* #5—*A Fish Called Wanda.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Kansas.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—Through 10/6: *Eight Men Out.* Beg. 10/7: *Punchline.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 10/6: *Kansas.* Beg. 10/7: *Punchline.* #2—Through 10/6: *Running on Empty.* Beg. 10/7: *Clara's Heart.* #3—*Heartbreak Hotel.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Crossing Delancey.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Coming to America.* #4—*Dead Ringers.* #5—*Big.* #6—*Tougher Than Leather.* #7—*Kansas; Sweet Hearts Dance.* #8—*A Nightmare on Elm Street 4: The Dream Master.* #9—*Betrayed.* #10—*Messenger of Death.* #11—*Crossing Delancey.* #12—*A Fish Called Wanda.* #13—*Elvira: Mistress of the Dark; Gorillas in the Mist.*

531. WANTAGH—WANTAGH—(781-6969). *Young Guns.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.* #2—*Heartbreak Hotel.* #3—Through 10/6: *Nightfall.* Beg. 10/7: *Imagine: John Lennon.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Young Guns.* #2—*The Last Temptation of Christ.* #3—*Heartbreak Hotel.* #4—*A Handful of Dust.* #5—*Running on Empty.* #6—*Who Framed Roger Rabbit.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. North.* #2—*A Time to Remember; Boyfriends and Girlfriends.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 10/6: *Big.* Beg. 10/7: *Imagine: John Lennon.* #2—*Dead Ringers.* #3—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Heartbreak Hotel.* #2—*Betrayed.* #3—*Die Hard.*

602. BAY SHORE—CINEMA—(665-1722). Through 10/6: *Sweet Hearts Dance.* Beg. 10/7: *Punchline.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Elvira: Mistress of the Dark.* #2—*Crossing Delancey.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*A Fish Called Wanda.* #2—Through 10/6: *Cocktail.* Beg. 10/7: *Alien Nation.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Kansas.* #2—*Die Hard.* #3—*Big.* #4—*Young Guns.* #5—*A Fish Called Wanda.* #6—*A Nightmare on Elm Street 4: The Dream Master.* #7—*Sweet Hearts Dance.* #8—*Dead Ringers.* #9—*Betrayed.* #10—*Married to the Mob.* #11—*Crossing Delancey; Heartbreak Hotel.* #12—*Elvira: Mistress of the Dark; Gorillas in the Mist.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Young Guns.* #3—*A Fish Called Wanda.* #4—*Kansas.* #5—*Dead Ringers.* #6—*Betrayed.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Married to the Mob.* #9—*Sweet Hearts Dance.* #10—*Crossing Delancey.* #11—*Heartbreak Hotel.* #12—*Gorillas in the Mist; Elvira: Mistress of the Dark.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Heartbreak Hotel.* #2—*Elvira: Mistress of the Dark.* #3—*Gorillas in the Mist.* #4—Through 10/6: *Nightfall.* Beg. 10/7: *Punchline.* #5—*Crossing Delancey.* #6—Through 10/6: *Die Hard.* Beg. 10/7: *Memories of Me.* #7—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Imagine: John Lennon.* #8—Through 10/6: *Dead Ringers.* Beg. 10/7: *Alien Nation.*

611. CORAM—PINE—(698-6442). #1—*Tucker: The Man and His Dream.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit.* #4—*Big.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Crossing Delancey.* #2—*Gorillas in the Mist.* #3—Through 10/6: *Dead Ringers.* Beg. 10/7: *Punchline.* #4—*Sweet Hearts Dance.* #5—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Clara's Heart.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

615. GREENPORT—GREENPORT—(477-0500). Through 10/6: *Betrayed.* Beg. 10/7: *Married to the Mob.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Heartbreak Hotel.* #2—*Crossing Delancey.* #3—*Eight Men Out.* #4—*Married to the Mob.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Gorillas in the Mist.*

618. ISLIP—ISLIP—(581-5200). #1—*Heartbreak Hotel.* #2—*A Fish Called Wanda.* #3—*Dead Ringers.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Last Temptation of Christ.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 10/6: *Coming to America.* Beg. 10/7: *Big.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Elvira: Mistress of the Dark.* #2—*Who Framed Roger Rabbit.* #3—*Tucker: The Man and His Dream; A Fish Called Wanda.* #4—*Kansas.* #5—*Heartbreak Hotel.* #6—*Dead Ringers.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/6: *Coming to America.* Beg. 10/7: *Cocktail.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 10/6: *Kansas.* Beg. 10/7: *Punchline.* #2—*Sweet Hearts Dance.* #3—*Die Hard.* #4—*Elvira: Mistress of the Dark.* #5—*Dead Ringers.* #6—*Crossing Delancey.* #7—*Married to the Mob.* #8—*Gorillas in the Mist.* #9—Through 10/6: *Betrayed.* Beg. 10/7: *Memories of Me.* #10—Through 10/6: *Who Framed Roger Rabbit.* Beg. 10/7: *Alien Nation.* #11—*A Fish Called Wanda.* #12—Through 10/6: *Nightfall.* Beg. 10/7: *Imagine: John Lennon.* #13—*Heartbreak Hotel.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 10/6: *Young Guns.* Beg. 10/7: *Running on Empty.* **WEST**—Through 10/6: *Die Hard.* Beg. 10/7: *A Fish Called Wanda.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 10/6: *Mr. North.* Beg. 10/7: *A Taxing Woman.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Elvira: Mistress of the Dark.* #2—*Dead Ringers.* #3—*A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/6: *Nightfall.* Beg. 10/7: *Punchline.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Heartbreak Hotel.* #2—Through 10/6: *Running on Empty.* Beg. 10/7: *Memories of Me.* #3—Through 10/6: *Moon Over Parador.* Beg. 10/7: *Imagine: John Lennon.* #4—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #5—*Married to the Mob.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A Fish Called Wanda.* #2—*Sweet Hearts Dance.* #3—*Heartbreak Hotel.*

636. WEST ISLIP—TWIN—(669-2626). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Tucker: The Man and His Dream.* #2—*Midnight Run.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Elvira: Mistress of the Dark.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Heartbreak Hotel.* #2—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Married to the Mob.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Gorillas in the Mist.* #2—*Married to the Mob.* #3—Through 10/6: *Midnight Run.* Beg. 10/7: *Punchline.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Heartbreak Hotel.* #2—*Married to the Mob.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—*Who Framed Roger Rabbit.* #3—*Gorillas in the Mist.* #4—*Betrayed.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Sweet Hearts Dance.* #2—*Die Hard.* #3—*Married to the Mob.* #4—*Dead Ringers.* #5—*A Fish Called Wanda.* #6—*Crossing Delancey.* #7—*Moon Over Parador.* #8—*Heartbreak Hotel.* #9—*Gorillas in the Mist.* #10—*Elvira: Mistress of the Dark.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Crossing Delancey.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Heartbreak Hotel.* #2—*Dead Ringers.* #3—Through 10/6: *Moon Over Parador.* Beg. 10/7: *Imagine: John Lennon.* #4—Through 10/6: *Big.* Beg. 10/7: *Punchline.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Cocktail.* #2—*Kansas.* #3—*Betrayed.* #4—*Die Hard.* #5—*Dead Ringers; Moon Over Parador.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Elvira: Mistress of the Dark.* #2—*Married to the Mob.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Elvira: Mistress of the Dark.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.* #4—*Tucker: The Man and His Dream.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Elvira: Mistress of the Dark.* #2—*Big.* #3—*Dead Ringers.* #4—*Heartbreak Hotel.*

716. PELHAM—PICTURE HOUSE—(738-3160). *A Fish Called Wanda.*

718. RYE—RYE RIDGE—(939-8177). #1—*A Fish Called Wanda.* #2—*Betrayed.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Thin Blue Line.*

720. SCARSDALE—PLAZA—(725-0078). *Betrayed.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Moon Over Parador.* #2—*Elvira: Mistress of the Dark.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Dead Ringers.* #2—*Heartbreak Hotel.* #3—*Running on Empty.* #4—*A Fish Called Wanda.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Crossing Delancey.* #2—Through 10/6: *Nightfall.* Beg. 10/7: *Imagine: John Lennon.* #3—Through 10/6: *Moon Over Parador.* Beg. 10/7: *Alien Nation.* #4—*Sweet Hearts Dance.* #5—*Die Hard.* #6—*Elvira: Mistress of the Dark.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Elvira: Mistress of the Dark.* #2—*Die Hard.* #3—*Coming to America.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 10/6: *Moon Over Parador.* Beg. 10/7: *Alien Nation.* #2—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Punchline.* #3—*Sweet Hearts Dance.* #4—*Crossing Delancey.* #5—Through 10/6: *Married to the Mob.* Beg. 10/7: *Imagine: John Lennon.* #6—Through 10/6: *Nightfall.* Beg. 10/7: *Memories of Me.* #7—*Gorillas in the Mist.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Die Hard.* #2—*Betrayed.*

Rockland County

752. NANUET—MALL—(623-6336). Program Unavailable.

753. NANUET—MOVIES—(623-0211). #1—*Kansas.* #2—*Married to the Mob.* #3—*Moon Over Parador.* #4—*A Fish Called Wanda.* #5—*Heartbreak Hotel.*

755. NEW CITY—TOWN—(634-5100). #1—*A Fish Called Wanda.* #2—*Dead Ringers.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #2—Through 10/6: *Elvira: Mistress of the Dark.* Beg. 10/7: *Imagine: John Lennon.*

757. NYACK—CINEMA EAST—(358-6631). *Die Hard.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Dead Ringers.* #2—*Heartbreak Hotel.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Elvira: Mistress of the Dark.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Big.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Married to the Mob.* #2—*Young Guns.*

763. STONY POINT—9 W—(942-0303). *Coming to America.*

764. SUFFERN—LAFAYETTE—(357-6030). *Who Framed Roger Rabbit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

801. DANBURY—CINE—(743-2200). #1—*Kansas.* #2—*Heartbreak Hotel.* #3—*A Fish Called Wanda.*

802. DANBURY—CINEMA—(748-2923). #1—*Dead Ringers.* #2—*Crossing Delancey.*

803. DANBURY—PALACE—(748-7496). #1—*Elvira: Mistress of the Dark.* #2—*Die Hard.* #3—*Big.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—Program Unavailable.

808. GREENWICH—PLAZA—(869-4030). #1—*Crossing Delancey.* #2—*Kansas; A Fish Called Wanda.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 10/6: *A Fish Called Wanda.* Beg. 10/7: *Memories of Me.* #2—*Heartbreak Hotel.*

810. NORWALK—CINEMA—(838-4504). #1—Program Unavailable. #2—*Midnight Run.*

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Tucker: The Man and His Dream; Big Top Pee-Wee.*

813. SOUTH NORWALK—SONO—(866-9202). Through 10/6: *Bagdad Cafe.* 10/7–10: *The Dead; High Tide.* 10/11–13: *High Season.*

814. SPRINGDALE—STATE—(325-0250). *Who Framed Roger Rabbit.*

815. STAMFORD—AVON—(324-9205). #1—*Elvira: Mistress of the Dark.* #2—*Big.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dead Ringers.* #2—*Married to the Mob.* #3—*Die Hard.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sweet Hearts Dance.* #2—*Heartbreak Hotel.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Betrayed.* #2—*Ground Zero.* #3—Through 10/6: *Pascali's Island.* Beg. 10/7: *Imagine: John Lennon.* #4—*Heartbreak Hotel.* #5—*Dead Ringers.* #6—Through 10/6: *A Nightmare on Elm Street 4: The Dream Master; Kansas;* Beg. 10/7: *Alien Nation.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*A Fish Called Wanda.* #2—*Crossing Delancey.* #3—*Dead Ringers.*

821. WESTPORT—POST—(227-0500). Program Unavailable.

822. WILTON—CINEMA—(762-5678). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*A Fish Called Wanda.* #2—*Elvira: Mistress of the Dark.* #3—*Kansas.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*A Fish Called Wanda.* #2—*Dead Ringers.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Who Framed Roger Rabbit.* #2—*Married to the Mob.* #3—*Gorillas in the Mist.* #4—*Sweet Hearts Dance.* #5—*Die Hard.* #6—*Crossing Delancey.* #7—*Elvira: Mistress of the Dark.* #8—*Heartbreak Hotel.* #9—*Tougher Than Leather.*

903. JERSEY CITY—STATE—(653-5200). #1—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #2—*Elvira: Mistress of the Dark.* #3—*Tougher Than Leather.* #4—*Die Hard.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Kansas.* #2—*Heartbreak Hotel.* #3—*A Fish Called Wanda.* #4—*Betrayed.* #5—*Married to the Mob.* #6—*Elvira: Mistress of the Dark.* #7—*Nightfall.* #8—*A Nightmare on Elm Street 4: The Dream Master.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.* #3—*Gorillas in the Mist.* #4—*Crossing Delancey.* #5—*Die Hard.* #6—*Messenger of Death.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *A Fish Called Wanda.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Die Hard.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Tougher Than Leather; A Nightmare on Elm Street 4: The Dream Master.* #2—*Elvira: Mistress of the Dark.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Who Framed Roger Rabbit.* #2—*Elvira: Mistress of the Dark.*

914. LIVINGSTON—COLONY—(992-0800). *Heartbreak Hotel.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Betrayed.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Heartbreak Hotel.* #2—*Gorillas in the Mist.* #3—*A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Betrayed.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Heartbreak Hotel.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Dead Ringers.* #2—Through 10/6: *Sweet Hearts Dance.* Beg. 10/7: *Punchline.* #3—Through 10/6: *Big.* Beg. 10/7: *Clara's Heart.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Crossing Delancey.* #2—*Big.* #3—*Elvira: Mistress of the Dark.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Tucker: The Man and His Dream; Short Circuit 2.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Gorillas in the Mist.* #2—*Young Guns.*

932. ELIZABETH—ELMORA—(352-3483). *Who Framed Roger Rabbit.*

933. LINDEN—QUAD—(925-9787). #1—*A Fish Called Wanda.* #2—*Married to the Mob.* #3—*Heartbreak Hotel.* #4—*Die Hard.*

935. UNION—LOST PICTURE SHOW—(964-4497). Program Unavailable.

936. UNION—UNION—(686-4373). #1—*Who Framed Roger Rabbit.* #2—*Heartbreak Hotel.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 10/6: *Nightfall.* Beg. 10/7: *Alien Nation.* #2—*Sweet Hearts Dance.* #3—Through 10/6: *Big.* Beg. 10/7: *Punchline.*

938. WESTFIELD—TWIN—(654-4720). #1—*Married to the Mob.* #2—*Heartbreak Hotel.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Elvira: Mistress of the Dark.* #2—*Who Framed Roger Rabbit.*

951. CLOSTER—CLOSTER—(768-8800). *Dead Ringers.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Heartbreak Hotel.* #3—*A Fish Called Wanda.* #4—*Kansas.*

953. EMERSON—TOWN—(261-1000). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Crossing Delancey.* #2—*Dead Ringers.*

958. OAKLAND—TWIN—(337-4478). #1—*Die Hard.* #2—*Elvira: Mistress of the Dark.*

959. PARAMUS—CINEMA 35—(845-5070). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Cocktail.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Crossing Delancey.* #2—*Moon Over Parador.* #3—*Running on Empty.* #4—*Married to the Mob.* #5—*Gorillas in the Mist.* #6—*Dead Ringers.* #7—*Heartbreak Hotel.* #8—*Coming to America.* #9—*Sweet Hearts Dance.* #10—*Die Hard.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Elvira: Mistress of the Dark.* #2—*Midnight Run.* #3—*The Last Temptation of Christ.*

964. RAMSEY—CINEMA—(825-2090). *Married to the Mob.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Who Framed Roger Rabbit.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Heartbreak Hotel.* #2—*Who Framed Roger Rabbit.* #3—*Dead Ringers.* #4—*Betrayed.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Married to the Mob.* #2—*Young Guns.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mr. North; Midnight Run.* #2—*A Nightmare on Elm Street 4: The Dream Master; Babette's Feast.* #3—*A Fish Called Wanda; Who Framed Roger Rabbit.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Heartbreak Hotel.* #4—*Babette's Feast.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—Through 10/6: *Tucker: The Man and His Dream.* Beg. 10/7: *Memories of Me.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 10/6: *Midnight Run.* Beg. 10/7: *Punchline.* #2—*Heartbreak Hotel.* #3—Through 10/6: *Nightfall.* Beg. 10/7: *Imagine: John Lennon.* #4—Through 10/6: *Big.* Beg. 10/7: *Alien Nation.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **3, 7, 33, 104, 106, 111, 203, 209, 218, 219, 220, 222, 300, 304, 306, 312, 316, 318, 400, 406, 503, 506, 514, 517, 532, 600, 604, 610, 625, 634, 723, 724, 756, 818, 903, 912, 937, 972**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **11, 43, 317, 969, 970**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81, 813**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with him, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. (9/5/88) R. **7, 36, 66, 112, 302, 308, 313, 317, 524, 530, 601, 606, 608, 615, 625, 705, 709, 718, 720, 725, 818, 904, 915, 918, 967**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **5, 45, 100, 207, 314, 320, 406, 510, 511, 515, 521, 530, 600, 606, 611, 620, 708, 715, 761, 803, 815, 920, 921, 937, 972**

BIG TIME—(1 hr. 27 min.; 1988) A "musicotheatrical" presentation in which scenes from Tom Waits's songs are transformed into dramatic vignettes. Written by Tom Waits and Kathleen Brennan. With Michael Blair, Ralph Carney, and Waits. Dir. Chris Blum. **4**

BIRD—(1 hr. 50 min.; 1988) Reviewed in this issue. R. **49**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, Léa (Sophie Renoir), and Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **81, 534**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a 12-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **20, 31, 89, 209, 219, 300, 304, 309, 406, 503, 517, 527, 612, 920**

COCKTAIL—(1 hr. 30 min.; 1988) The richest, ripest piece of cheese to come out of Hollywood since the John Travolta laugher, *Perfect.* Tom Cruise plays an ambitious but undefined young man from Queens who falls under the tutelage of cynical Bryan Brown—a "star" bartender at an East Side watering hole. When Brown takes a girl away from him, Cruise, disillusioned, heads for Jamaica, where he pours drinks under a thatched roof and falls for Elisabeth Shue. He betrays Elisabeth, however, and heads back to New York with a slinky fashion honchess, Lisa Banes. Will Cruise recover his self-esteem and go back to independent, loving Elisabeth Shue? And if he does, will she marry a mere corkscrew-twirler? What we have here, in other words, is a serious examination of the spiritual crisis of a young bartender—the kind of corrupt package that inveighs against "selling out." Don't go if you are thirsty. Written by Heywood Gould, adapting his novel. Directed by the Australian Roger Donaldson, who used to work for a living. (8/8/88) R. **37, 604, 623, 709, 961**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **33, 37, 108, 211, 216, 314, 530, 620, 623, 724, 763, 918, 962**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **5, 25, 54, 63, 85, 112, 200, 206, 213, 219, 300, 301, 310, 406, 503, 505, 506, 506, 518, 524, 528, 530, 603, 606, 608, 610, 612, 616, 625, 705, 706, 707, 723, 724, 802, 808, 819, 902, 905, 921, 956, 962**

DAFFY DUCK'S QUACKBUSTERS—(1 hr. 18 min.; 1988) When an unscrupulous Daffy Duck unexpectedly comes into a fortune, he must go into the exorcism business to rid himself of the moralizing ghost of his benefactor. With Bugs Bunny and Porky Pig. Written and directed by Terry Lennon and Greg Ford. G. **20**

DEAD RINGERS—(1 hr. 55 min.; 1988) For a while, David Cronenberg's movie feels like the most sophisticated horror comedy ever made. In Toronto, identical twins Elliot and Beverly Mantle (both played by Jeremy Irons), brilliant gynecologists, run a fertility clinic. The worldly, charming, and swinish Elliot seduces the beautiful actress Claire (Genevieve Bujold), a ravishing masochist, then turns her over to morose Bev, who falls in love with her (Claire doesn't know, at first, that she is sleeping with two men). When Bev, getting closer to the neurotic Claire, begins to take drugs, he becomes addicted; quickly, he goes over the edge and begins to menace his patients' genitals with gleaming surgical instruments. Elliot, who shares his blood system, goes over the edge too. The movie turns out to be about the ultimate *amour fou.* The film loses its debonair cool (which is formidable in the beginning) and becomes claustrophobic and even rather stupid. There is a disgusting, utterly predictable *Liebestod* at the end. But see it for the first hour. Jeremy Irons gives his first witty performance (he should do fancy trash more often), and Bujold is marvelous. Photographed in icy silver-fox colors. (10/3/88) R. **21, 31, 48, 87, 101, 102, 103, 106, 111, 112, 200, 203, 204,**

209, 214, 219, 220, 300, 302, 304, 307, 312, 313, 315, 317, 318, 401, 406, 503, 504, 505, 506, 509, 514, 517, 519, 523, 530, 532, 600, 606, 608, 610, 612, 613, 618, 621, 625, 631, 706, 708, 709, 715, 722, 755, 759, 802, 816, 818, 819, 901, 905, 920, 951, 954, 956, 962, 967

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator.* A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **7, 33, 55, 90, 91, 91, 101, 111, 112, 200, 207, 209, 211, 213, 218, 219, 221, 306, 312, 314, 318, 406, 502, 505, 513, 514, 517, 530, 601, 606, 608, 610, 625, 627, 706, 709, 723, 724, 725, 757, 803, 806, 816, 902, 903, 905, 910, 933, 953, 958, 962**

EIGHT MEN OUT—(1 hr. 44 min.; 1988) John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. Eight members of the great White Sox team, united only in their loathing of the club owner, Charles Comiskey, who underpaid them and treated them like chattel, conspired with gamblers to throw the World Series to Cincinnati. The players never realized the enormity of what they were doing—undermining a central American faith. They were more stupid than corrupt, and, in the end, they weren't even paid off properly by the gamblers. The actors are well chosen, and give modest, self-assured performances, but Sayles, a circumspect director, never gets to the meat of his subject, the psychology of betrayal and self-betrayal. His fear of melodrama may just be a fear of drama. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers, and Michael Lerner as the New York gambler Arnold Rothstein. (9/19/88) PG. **20, 40, 80, 524, 526, 616**

ELVIRA: MISTRESS OF THE DARK—(1 hr. 36 min.; 1988) The cult TV hostess is waylaid in a small New England town. With Elvira, W. Morgan Sheppard, and Jeff Conaway. Written by Sam Egan, John Paragon, and Cassandra Peterson. Dir. James Signorelli. PG-13. **20, 32, 67, 85, 90, 92, 100, 106, 108, 112, 204, 208, 210, 211. 215, 216, 217, 220, 222, 300, 304, 305, 306, 314, 316, 406, 503, 504, 505, 508, 510, 517, 523, 530, 603, 606, 608, 610, 621, 625, 631, 639, 706, 711, 714, 715, 721, 723, 724, 756, 760, 803, 815, 900, 902, 903, 904, 911, 913, 921, 950, 958, 963**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 62, 85, 112, 200, 203, 213, 219, 301, 307, 311, 317, 401, 406, 504, 505, 509, 512, 517, 523, 524, 530, 604, 606, 608, 610, 612, 613, 618, 621, 625, 627, 631, 635, 636, 700, 706, 714, 716, 718, 722, 724, 753, 755, 801, 808, 809, 819, 900, 901, 904, 906, 917, 919, 933, 952, 954, 969, 971**

★ **GORILLAS IN THE MIST**—(2 hr. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals—beautiful beasts with thick crowns of fur standing up around their heads. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver becomes a hurricane. Her jaw juts out; she strides around the mountain wildly, burning down native villages and setting herself up as a fearsome witch. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **10, 20, 22, 32, 35, 61, 67, 83, 85, 90, 92, 100, 106, 108, 112, 200, 204, 208, 210, 211. 214, 215, 216, 217, 219, 220, 221, 222, 300, 302, 304, 304, 305, 305, 306, 314, 314, 316, 406, 406, 503, 504, 505, 505, 508, 509, 510, 512, 516, 517, 523, 524, 530, 603, 606, 608, 610, 610, 612, 617, 621, 625, 625, 631, 639, 702, 705, 706, 706, 711, 714, 715, 721, 724, 724, 756, 760, 803, 900, 902, 902, 903, 904, 905, 911, 913, 916, 917, 921, 931, 950, 958, 962, 963**

HEARTBREAK HOTEL—(1 hr. 30 min.; 1988) A "rock and roll fable" about a young man who kidnaps Elvis and brings him home as a present to his mother. With Charlie Schlatter, Tuesday Weld, and David Keith. Written and directed by Chris Columbus. PG-13. **20, 34, 51, 66, 88, 103, 106 112, 200, 204, 206, 214, 217, 219, 220, 222, 300, 304, 306, 312, 313, 315, 322, 402, 406, 504, 512, 516, 517, 519, 524, 527, 532, 533, 601, 606, 608, 610, 616, 618, 621, 625, 634, 635, 700, 703, 706, 708, 715, 722, 753, 759, 801, 809, 817, 818, 902, 904, 914, 917, 919, 933, 936, 938, 952, 962, 967, 970, 972**

HOTEL TERMINUS: THE LIFE AND TIMES OF KLAUS BARBIE—(4 hr. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. A documentary that traces Barbie's post-WW II activities, culminating in his role as a successful Bolivian businessman. Produced and directed by Marcel Ophuls. **82**

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **7, 42, 43, 85, 218, 219, 302, 310, 318, 406, 506, 517, 532, 600, 610, 625, 634, 708, 723, 724, 756, 818, 972**

KANSAS—(1 hr. 40 min.; 1988) Two young drifters meet by chance in a railroad boxcar, and their relationship turns complicated when one leads the other into a series of bank robberies. With Matt Dillon and Andrew McCarthy. Screenplay by Spencer Eastman. Dir. David Stevens. R. **26, 100, 112, 210, 214, 217, 220, 310, 400, 512, 517, 523, 524, 527, 530, 606, 608, 621, 625, 709, 753, 801, 808, 818, 900, 904, 952**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, stranded and awaiting the Word. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 619, 963**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband (Alec Baldwin) is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie. (8/15/88) R. **24, 36, 37, 64, 85, 102, 112, 207, 210, 214, 218, 219, 220, 304, 305, 308, 313, 317, 320, 322, 501, 509, 512, 514, 517, 520, 526, 530, 606, 608, 611, 615, 616, 625, 634, 636, 700, 702, 703, 706, 724, 753, 762, 816, 902, 904, 916, 919, 933, 938, 952, 962, 964, 968, 970, 971**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **11, 82**

MEMORIES OF ME—(1 hr. 44 min.; 1988) A New York heart surgeon travels to L.A. to come to terms with his comedian father. With Billy Crystal, Alan King, and JoBeth Williams. Written by Eric Roth and Billy Crystal. Dir. Henry Winkler. PG-13. **24, 62, 85, 219, 220, 315, 317, 406, 517, 610, 625, 634, 724, 809, 971**

MESSENGER OF DEATH—(1 hr. 32 min.; 1988) A tough Denver reporter is on the trail of a serial killer linked to a century-old cult of Mormon avengers. With Charles Bronson, Trish Van Devere, and Laurence Luckinbill. Screenplay by Paul Jarrico. Dir. J. Lee Thompson. R. **33, 90, 112, 211, 312, 316, 530, 905**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant envelops the hard-nosed De Niro in goodness and concern. The two men, different as they are, both turn out to be honorable (hardly a surprise). A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. R. (8/1/88) **30, 47 52, 89, 101, 206, 208, 314, 317, 510, 511, 513, 521, 523, 638, 702, 807, 810, 963, 969, 972**

MILES FROM HOME—(1 hr. 53 min.; 1988) When the failure of the family farm forces two brothers to sell their property, they devise a plan that makes them heroes to the townspeople but outlaws to the local police. With Richard Gere, Kevin Anderson, and John Malkovich. Screenplay by Chris Gerolmo. Dir. Gary Sinise. R. **50**

MOON OVER PARADOR—(1 hr. 44 min.; 1988) Richard Dreyfuss plays a New York actor who, working in the mythical Latin American country Parador, gets press-ganged into imitating the country's dictator after the great man has died. The funniest ideas in this farce are about the identity of the country itself, which appears to be run by Fascists and ex-Nazis as a gigantic nightclub (Sammy Davis Jr. is a figure of great importance there). Paul Mazursky, working with Leon Capetanos (his usual collaborator), makes some awfully familiar jokes about the vanity of actors. The movie has the tired show-business wit of *Ishtar,* and much of it is far too broad for Mazursky's best talents. With Sonia Braga as the dictator's mistress, Raul Julia as the power behind the throne, and Jonathan Winters as a CIA man. PG-13. (9/19/88) **10, 43, 52, 87, 207, 210, 220, 313, 501, 507, 509, 523, 634, 706, 708, 709, 721, 723, 724, 753, 962, 970**

NANOU—(1 hr. 42 min.; 1987) In French and Eng., Eng. subtitles. A portrait of a tempestuous love affair between a young English photographer traveling through Lorraine and a radical young French activist. With Imogen Stubbs, Daniel Day Lewis, and Jean-

Philippe Ecoffey. Written and directed by Conny Templeman. **1**

PATTY HEARST—(1 hr. 48 min.; 1988) Cold, cold, cold. According to Nicholas Kazan, who wrote the screenplay, and Paul Schrader, who directed the movie, Patty Hearst was a cipher who survived her ordeal precisely because she had no feelings—no *self*—to violate. But this is a self-defeating conception—there's nothing to build a movie around. In addition, Schrader's stylized, semi-surreal treatment of Patty's incarceration in a closet distances us from her. Later, when she becomes an apparently willing member of the Symbionese Liberation Army, she shoots, robs banks, and hides out, but she remains a complete blank. Could anyone really be as boring as this Patty Hearst? Nothing spontaneous or deeply felt bursts out of her. William Forsythe, as the sad "General Teko," who wanted to be black, has a few comic moments. The rest is boring. With Ving Rhames as the SLA leader, Donald DeFreeze ("Cinque"). (9/26/88) R. **11**

PUNCHLINE—(2 hr. 3 min.; 1988) Reviewed in this issue. R. **53, 106, 218, 219, 300, 302, 304, 318, 406, 503, 517, 526, 527, 602, 610, 612, 625, 633, 702, 708, 724, 920, 937, 972**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) It takes a certain shamelessness to sell some sixties radicals as the ultimate American family, but that's what writer Naomi Foner and director Sidney Lumet have done. The Popes (Judd Hirsch and Christine Lahti), having blown up a napalm lab fifteen years ago (a janitor was blinded by the accident), have been living underground, fleeing the FBI, ever since. But the moral of the movie seems to be that the family that flees together stays together. The Popes are loving and responsible, and have great values. They have reached a crisis point, however. Their oldest son, Danny (River Phoenix), who has somehow picked up superlative musical skills, has the chance of a Juilliard scholarship, but his going to school would mean that the family, staying underground, might not see him again. All of this is worked out with great emotional fullness. With Steven Hill as the father, L. M. Kit Carson as an unreconstructed radical, and Martha Plimpton as Danny's romantic-tomboy girlfriend. Shot in Teaneck and Tenafly, New Jersey. (9/26/88) PG-13. **6, 6, 31, 53, 89, 213, 219, 309, 317, 400, 505, 527, 533, 627, 634, 722, 962**

SWEET HEARTS DANCE—(1 hr. 41 min.; 1988) Married man Don Johnson finds that the settled life isn't all it's cracked up to be, while his best friend, Jeff Daniels, is falling in love for the first time. With Susan Sarandon and Elizabeth Perkins. Screenplay by Ernest Thompson. Dir. Robert Greenwald. R. **7, 33, 60, 65, 85, 112, 200, 215, 218, 219, 300, 302, 304, 309, 314, 406, 505, 509, 512, 514, 516, 530, 602, 606, 608, 612, 625, 635, 706, 723, 724, 817, 902, 905, 920, 937, 962**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81, 719,**

TOUGHER THAN LEATHER—(1 hr. 33 min.; 1988) An action-adventure starring the rap group Run D.M.C. With Jenny Lumet and Jam Master Jay. Screenplay by Rick Rubin and Ric Menello. Dir. Rubin. PG. **33, 67, 90, 108, 112, 211, 216, 222, 530, 902, 903, 911**

TRACK 29—(1 hr. 36 min.; 1988) A woman married to a miniature-railroad fanatic comes face to face with her fantasies when a man who may be her long-lost son enters her life. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. **11**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker on Wall Street. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. (8/22/88) PG. **46, 611, 621, 638, 714, 812, 930, 971**

UNDER THE WORLD—(1 hr. 45 min.; 1988) In Spanish, Eng. subtitles. The true story of a German family who lived underground for two years to hide from the Nazis. Written and directed by Beda Docampo Feijoo and Juan Battista Stagnaro. R. **40**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **11, 36, 104, 210, 214, 303, 400, 517, 533, 611, 621, 625, 705, 714, 764, 814, 902, 913, 918, 932, 936, 950, 953, 966, 967, 969**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **82**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, led by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **37, 112, 531, 533, 606, 608, 627, 762, 931, 968**

REVIVALS

ALICE DOESN'T LIVE HERE ANYMORE—(1 hr. 53 min.; 1975) A widow of a truck driver struggles to make a new life for herself and her young son. Martin Scorsese's ambitious movie (on which the TV series *Alice* is based) reworks an old theme, updating the point of view to a more feminist perspective. Featuring a superb, Oscar-winning performance by Ellen Burstyn. With Kris Kristofferson and Harvey Keitel. **2**

THE CABINET OF DR. CALIGARI—(1 hr. 9 min.; 1919) The famous German Expressionist nightmare film in which the distorted perspectives and tilted sets reflect the worldview of a homicidal madman. It can be great fun if seen in the right mood of tolerance. Starring Werner Krauss and the young Conrad Veidt. Dir. Robert Wiene. **8**

HIS GIRL FRIDAY—(1 hr. 32 min.; 1940) Howard Hawks's version of the famous Hecht-MacArthur play *The Front Page,* which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. **47**

IT HAPPENED ONE NIGHT—(1 hr. 45 min.; 1934) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **47**

LOLITA—(2 hr. 31 min.; 1962) Much better than the reviews indicated at the time. In Stanley Kubrick's adaptation (Nabokov did the screenplay himself), Lolita (Sue Lyon) is a couple of years older, but the book's satirical savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. The last Kubrick film before he became an institution. **9**

M—(1 hr. 30 min.; 1931) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **8**

MEAN STREETS—(1 hr. 50 min.; 1973) Martin Scorsese's tormented, love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. **2**

NORTH BY NORTHWEST—(2 hr. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **9**

THE PALM BEACH STORY—(1 hr. 30 min.; 1942) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dim-witted Croesus. **47**

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. **2**

SABOTAGE—(1 hr. 16 min.; 1936) Terrific British thriller from Hitchcock, based on Conrad's *The Secret Agent.* Beautiful Sylvia Sidney gives an evocative performance as a woman torn by political and familial loyalties. The scene in which a young boy on a bus unknowingly carries a time bomb about to go off is almost unendurable. With Oscar Homolka. **9**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min.; 1977) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **8**

YOUNG AND INNOCENT—(1 hr. 20 min.; 1937) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. **9**

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 3; $30 to $45. **Ambassador Theater,** 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45. **Vivian Beaumont Theater,** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, $29.50 to $39.50, Saturday at 2, $27.50 to $37.50, Wednesday at 2, $25 to $35; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and showstopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Monday through Friday at 8, Saturday at 2 & 8, $32.50–$50; Wed. at 2, $27.50–$45. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday & Saturday at 2; $30–$45; Friday & Saturday at 8, $30–$47.50. **Shubert,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **The St. James Theater,** 246 West Forty-Fourth Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and do their best with the material at hand to convert him into a proper nobleman; opened 8/10/86. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 –$50; Wed. at 2, $30–$42.50. **Marquis,** 46th St. &Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—The expert interpreter of the show music of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Rodgers and Hart, et al, returns to the stage with his great one-man show--this time to Broadway. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40; Wednesday at 2, $35; through 11/6. **Booth,** 222 West 45th Street (239-6200). All major credit cards. 2 hrs. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon.–Sat. at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Mon.–Thurs.with valid student I.D.'s at box office. **Broadway,** Broadway at 53rd St.(239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; the choreography is by Margo Sappington; the director is Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ●**IRLS**

PAUL ROBESON—Phillip Hayes Dean's biographical play with music stars Avery Brooks in the title role of the renowned and controversial black athlete, actor, singer, scholar; with pianist Ernie Scott; directed by Harold Scott. (Herb Downer plays the title role Wed., Sat. & Sun. mats.) Tues.-Sat. at 8, Sun. at 3; $27.50–$37.50; Wed. & Sat. at 2, $22.50–$32.50; through 10/30. **Golden,** 252 West 45th Street (239-6200). All major credit cards. 2 hrs. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Michael Crawford as the Phantom (however, Timothy Nolen takes over the Phantom role from Crawford 10/10), Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic,** 247 W. 44th St. (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen Hayes,** 240 W. 44th St. (246-0102). 2 hrs. All major credit cards.

THEATER

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope; opened 1/28/88. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–A new cast–David Rasche, Bob Balaban, and Felicity Huffman–stars in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **The Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Friday and Saturday at 8, Sunday at 3; through 12/11; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and Twelfth Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sydney Armus, Walter Bobble, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25. **Public/Newman,** 425 Lafayette Street (598-7150).

CALVIN TRILLIN'S UNCLE SAM—The noted author/humorist is on stage in a first-time, full-length show, offering his appraisal of the pre-election state of the Union. Wednesday through Saturday at 8, and Sunday at 3; through 10/9; $20. **American Place Theater,** 111 West 46th Street (840-3074).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $27–$30; from 10/7. **Promenade,** Broadway at 76th St. (580-1313).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill are the stars (and also the entire cast) of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. At the **John Houseman Theater,** 450 West Forty-Second Street (564-8038). ●

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief---a match struck in the dark, and most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath.Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $25 to $28. **Theater East,** 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin are now the stars of Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater,** 130 West Forty-Fourth Street (239-6200).

THE GRANDMA PLAYS—Renee Taylor stars in Todd Graff's play, directed by Steve Gomer, about 40 years in the life of an indomitable Jewish Brooklyn woman. Featured in the cast are Elzbieta Czyzeweska, Alma Cuervo, and Francine Beers. Wednesday through Saturday at 8, Saturday at 3, Sunday at 7:30; $15 to $18; through 10/16. **The Vineyard Theater,** 309 East Twenty-Sixth Street (683-0696).

I COULD GO ON LIP-SYNCHING!—John Epperson has created and portrays the character, following her career from girlhood to stardom years later. Thursday and Friday at 11 p.m., Saturday at 12:15 a.m., Sunday at 9:30 p.m.; $12; through 10/9. **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. Featured in the cast are Margaret Hall, Richad Topol, Richard Riehle, Judy White, and Joseph Ragno; directed by David Esbjornson. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3; $18; through 11/6. **WPA Theater,** 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 5th Ave. (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—A. F. Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Nastasi, Christofer De Oni, Irma St. Paule, and Linda Froehlich. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 to $21. **47th Street Theater,** 304 West Forty-Seventh Street (265-0794).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MA ROSE—Cassandra Medley's play centers around a tug of war among three generations of women in a black family; directed by Irving Vincent. Featured in the cast are Rosanna Carter, Lizann Mitchell, Pawnee Sils, LaTanya Richarson, and Herb Lovelle. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18 to $20; from 10/11. **The Apple Corps Theater,** 336 West 20th Street (242-4204).

MOTHER BICKERDYKE AND ME—Antoinette Kray's play with music about a Civil War heroine; directed by Don Jensen. Featured in the cast are Victoria Boothby, Anita Keal, Ruth Adams, and Cindy Kaplan. Wednesday–Saturday at 8, Sunday at 3; $10; through 10/30. **45th St. Playhouse,** 354 W. 45th St. (243-1848).

A MURDER OF CROWS—Kim Hunter & Michael Higgins star in Ed Graczykk's play about an eccentric & loving couple, married 50 years, facing displacement from their rural Ohio home; directed by Edward Stern; and featuring Evelyn Page, Terry Layman, Susan Greenhill, and Jay Devlin. Wednesday through Sunday at 8, Saturday at 2, Sunday at 3; $24.50; through 10/16. **South Street Theater,** 424 West Forty-Second Street (564-8038).

MY UNKNOWN SON—Daniel Curzon's comedy about a father's dizzying search through theater history for his unknown son; directed by Sal Trapani. With David Proval, Stephen Hamilton, and Lorraine Lanigan. Wednesday through Friday at 8, Sat. at 3 and 8, Sun. at 3 and 7; $22.50; 10/12 through 11/13. **Kaufman Theater,** 534 West 42nd Street (563-1684).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tues.–Sun. at 8:30; $15; through 12/18. The Glines at **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

PINTER WOMEN, PINTER MEN—Three playlets by Harold Pinter: *A Slight Ache, The Lover,* and *Night,* in which the dramatist examines marital relationships; directed by Henry Levinson. Thurs.–Sat. at 8, Sat. and Sun. at 3; $10; 10/14–11/5. **All Souls Fellowship Hall,** Lexington Ave. at 80th St. (233-8075).

SAVED FROM OBSCURITY—Tom Mardirosian's *Saved From Obscurity,* about an actor's journey through the theater scene, on, off-Broadway, off-off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Playwrights Horizons at its **Upstairs Studio,** 416 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $27 to $30. **Lucille Lortel,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Bacharach, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $27.50. **Stage Left at the Criterion Center,** Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's adventure, based on two days in the life of Tamara, occurs in a lavishly-decorated villa, the country retreat of Gabriele d'Annunzio, and lets you pursue any character through its 15 rooms; directed by Richard Rose. With Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, & Sam Tsoutsouvas. Mon.-Wed. at 8 & Sun. at 3 & 7, $100; Fri. at 8, $120; Sat. at 5 & 9, $135; Wed. at 2, $60. **Seventh Regiment Armory,** Park Avenue and Sixty-Sixth Street (239-2590).

A TEAR FOR JUDAS—Marhall Williams's play explores the conflicts of youth and age and the question of negritude as it relates to the Afro-American experience; directed by Richard Gant. Featured in the cast are Bea Winde, Miriam Burton, Yvonne Warden, LaTrice Verett, David Roberson, and Arthur French. 10/6 to 8, 13 to 15 at 8; 10/9 and 16 at 3; $7. **Sargent,** fourth floor, 314 West Fifty-Fourth Street (580-3049).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $20. **Actors' Playhouse,** 100 7th Ave. So. (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* equally funny and imaginative; directed by Kenneth Elliott. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $24-$28. **Provincetown,** 133 Macdougal Street (477-5048). ● ●

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $30; 10/11 through 11/27. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

WHAT DID HE SEE?-Richard Foreman wrote and directed this play about a youth who dreams of sailing beyond the horizon. With Rocco Sisto, Lili Taylor, and Will Patton. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10. $25. **Public-/Shiva Theater,** 425 Lafayette St. (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Blackamoor,* with book by Joseph George Caruso and Helen Kromer, music by Ulpio Minucci; directed by Kent Paul. A musical based on the life of the Moorish painter Juan de Pareja and his mentor, Diego Velazquez. Thursday through Saturday at 7:30, Sunday at 3; $10; 10/13 through 11/6. **AMAS Repertory Theater,** One East 104th Street, 3rd floor (369-8000).

CHELSEA REPERTORY COMPANY—A revival of Lorraine Hansberry's *The Sign in Sidney Brustein's Window,* directed by James Price, about a bohemianesque Everyman. Thursday through Saturday at 8, Sunday at 7; through 10/9. Performed by Chelsea Company players at the **Acting Studio,** 31 West Twenty-first Street (206-8608).

CIRCLE REPERTORY COMPANY—Its new season starts with Craig Lucas's *Reckless,* directed by Norman Rene. It's a comic nightmare that follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Susan Blommaert, Welker White, Robin Bartlett, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through 10/23. **Theater,** 99 7th Ave. So. (924-7100).

CLASSIC STAGE COMPANY (CSC) REPERTORY—Diderot's *Rameau's Nephew,* an 18th century classic, adapted by Shelley Berc and Andrei Belgrader. It's about the nephew (Tony Shalhoub) of a famous composer and a philosopher who meet on a Paris street corner. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; 10/11 through 11/20. **Classic Stage Company (CSC) Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—*The Male Animal,* the 1940 comedy by James Thurber and Elliott Nugent, inspired by the authors' college days; directed by Geoffrey Shales. Featured in the cast are James Kiberd, Sandy Rowe, Robert Shampain, Patricia Guinan, Kathleen Weber, James Lish and Keene Curtis. Tuesday through Saturday at 8, Saturday and Sunday at 2:30; through 10/16. **Equity Library Theater,** 103rd Street and Riverside Drive (663-2028).

IRISH ARTS CENTER—Geraldine Aron's *A Galway Girl,* about an Irish couple through the 30-year span of their marriage, directed by Janet Nobel, and Sean O'Casey's *Bedtime Story,* about the encounter between a timid civil servant and a lady of the evening, directed by Judy Goldman. Thursday through Saturday at 8, Sunday at 3; 10/6 through 30; $10. **Theater,** 553 West 51st Street (757-3318).

IRISH REPERTORY THEATER—Sean O'Casey's *The Plough and the Stars,* set against a backdrop of the 1916 Easter uprising; directed by Charlotte Moore. Featured in the cast are Paddy Croft, Peter Rogan, Ron Bottitta, Chris Carrick, and Jackie Mulvey, Carmel O'Brian, Anne O'Sullian, Errol Landis, Tom Delaney, and Brian Calloway. Thursday through Saturday at 7:30, Sunday at 4, through 10/9. **18th Street Playhouse,** 145 West Eighteenth Street (255-0270).

JEAN COCTEAU REPERTORY-Paul Claudel's *Break of Noon (Partage de Midi),* directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. Thomas Otway's Restoration tragedy about revolution and romance in 17th-century Italy, *Venice Preserv'd,* directed by Bill Reichblum, was written in 1682, in repertory 10/6 through 11/25; $15. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Cantorial,* Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Fetured in the cast are Anthony Fusco and Lesly Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19; from 10/8. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LOVE CREEK COMPANY—Le Wilhelm's *Cow Tales* takes a look at the docile cow, starring Sandra Kaye Horner as Bossy Von Cow; directed by Giselle Minoli. 10/3 at 8; 10/24 at 1 p.m.; $8. In repertory with *She-Dragon,* an adventure musical about a girl who is called by God to fight evil in the Amazon jungle; directed by Le Wilhelm. Through 10/9 at 8, 10/8, 9 at 1; $8. **Cubiculo,** 414 West 51st Street (265-2138).

MANHATTAN THEATER CLUB—On Stage I: Richard Greenberg's *Eastern Standard* takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the 80s; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; 10/11 through 11/23; $30. **City Center,** 131 West 55th Street (581-7907).

MANHATTAN THEATER CLUB—On Stage II: John Patrick Shanley's *Italian American,* directed by the author, tells of a man so in love with his ex-wife that he is willing to overlook the fact that she killed his dog and ried to shoot him with the same gun. Featured in the cast are Julie Bovasso, John Turturro, Jayne Haynes, Laura San Giacomo, John Pankow. 10/18 through 11/9. **City Center,** 131 West 55th Street (246-8689).

NEGRO ENSEMBLE COMPANY—A revival of Endesha Ida Mae Holland's *From the Mississippi Delta,* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. Featured in the cast are Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8, Saturday at 3 and 8:30; Sunday at 2:30 and 7; $15 to $20; through 10/23. **Theater Four,** 424 West Fifty-Fifth Street (246-8545).

NEW RUDE MECHANICALS—Shakespeare's *Macbeth,* with Bob Hall in the title role and Julia Glander as his queen, Larry Pine as Banquo, and Eric Kramer as Mac-

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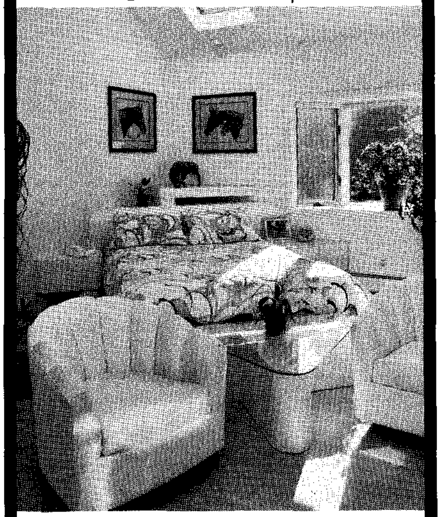

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duff; directed by John Pynchon Holmes. 10/13–15, 26–29, 11/3–5 at 8; 10/16, 30, 11/6 at 3 $8. **Pelican Theater,** Suite 601, 750 8th Ave. (971-5630).

PEARL THEATER COMPANY—Oliver Goldsmith's Georgian comedy, *She Stoops to Conquer*, opens the company's season; directed by Bob Verini. With Robin Leslie Brown, Bonnie Horan, Joanne Camp, Laura Rathgeb, Joseph Warren, and James Nugent. Wednesday–Friday at 8, Sat. at 5 & 9, Sun. at 3; $10; through 10/29 .**Pearl,** 125 W. 22nd St. (645-7708).

POINTED STICK THEATER—Shakespeare's frolicking comedy, *A Midsummer Night's Dream*; directed by John McDanal. October 6 to 9, 11 to 16, 18 to 23, at 8 p.m.; $10. **29th Street Repertory Theater,** 527 West Twenty-Ninth Street (627-1349).

POWER THEATER—Clifford Odets's drama, *Golden Boy*, about a youth torn between the world of boxing and his love for classical music; directed by Nanci Anderson, with a cast of fourteen, headed by Anthony DeRiso. Tuesday through Saturday at 8, Sunday at 7; $8; 10/6 through 23. **Churnuchin Theater,** 314 West 54th Street (534-8390).

PROJECT III ENSEMBLE THEATER—Jonathan Fuller's *The Sins of the Fathers* traces the Lincoln assassination from the point of view of John Wilkes Booth; 10/5, 8, 9, 12, 14, running in repertory with Robert Lyons's *Dream Conspiracy*, a political farce about money, nightmares, and the CIA, which plays 10/6, 7, ll; 13, 15. All are at 8; $8. **Ohio Theater,** 66 Wooster Street (966-4844).

PROMETHEAN THEATER COMPANY—Victor Hugo's version of *Mary Tudor*, directed by Dan Roentsh, starring Katherine Sandberg, Stephen Byers and Diane Urbanski, and taking place in an England festering with Henry VIII's intrigues. Thursday through Saturday at 8, Sunday at 3; $8; through 10/16. **Shandol Theater,** 137 West Twenty-Second Street (719-9812).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events; through October. **Gramercy Arts Theater,** 138 East Twenty-Seventh Street (889-2850).

ROUNDABOUT THEATER COMPANY—Fionnula Flanagan stars as an enlightened 19th-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society,in Henrik Ibsen's *Ghosts,* the most controversial play of its era; directed by Margaret Booker. Featured in the cast is Raphael Sbarge, as her son. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $20 to $28; 10/5 through 12/18. **Roundabout Theater Company,** 100 East Seventeenth Street (420-1883).

SECOND STUDIO FOR ACTORS—Shakespeare's *Hamlet,* judiciously cut to last under three hours; directed by Harv Dean and Jim Mineo. Wednesday through Saturday at 8, Sunday at 3; through 10/30. **Second Studio Theater,** 163 West 23rd Street (463-7050).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein—*I've Got the Tune*, and *The Harpies,* plus others of his rarely heard works. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. **St. Bart's Playhouse,** Park Avenue at 50th Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now in its 13th year with no sign of faltering); directed by Dan Hamilton. In repertory with Bernardo Solano's *American Beech*, directed by Bert Goldstein (*Beech* plays through 10/30). Both plays are performed Wednesday through Sunday at 9:30; $10. **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).● ●

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony*, part three of the trilogy *The Road to Immortality*; inspired by Gustave Flaubert's epic work; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $15 for previews (through 10/14); thereafter $20. **The Performing Garage Theater**, 33 Wooster Street (966-3651).

YOUNG PLAYWRIGHTS FESTIVAL—Playwrights under the age of nineteen compete with their offerings, through 10/8. Among them: Robert Kerr's *And the Air Didn't Answer;* Eric Ziegenhagen's *Seniority;* Jonathan Marc Sherman's *Women and Wallace;* Kevin Corrigan's *The Boiler Room.* Tuesday through Sunday; $15. **Playwrights Horizons Mainstage Theater,** 416 West Forty-Second Street (279-4200).

OFF-OFF BROADWAY

ANGEL STREET—The movie *Gaslight* was based on this play: Patrick Hamilton's thriller, directed by Fred Fondren, is about a man plotting to slowly drive his wife mad. Featured in the cast are Elizabeth De Charay, Stephen Broker, Laura Lemle, Timothy Douglas, and Margaret Mackey. Wednesday through Saturday at 8; $8; through 10/22. **Prometheus Theater,** 239 East Fifth Street (477-8689).

ANTIGONE—Sophocles's play, adapted and directed by Gary Beck, with Nancy Guarino in the title role and Mark R. Hunt as Creon. Wed.–Sat. at 8, Sat. & Sun. at 3; $12; 10/5–30. **The Sidewalks Theater,** 40 West 27th Street, third floor (481-3077).

BURIED CHILD—A revival of Sam Shepard's Pulitzer Prize-winning comedy of menace; directed by Steven Klein. Thurs–Sat. at 8, Sun. at 3; through 10/9; $8. **Art and Work Ensemble,** 870 6th Ave. (924-8699).

COME TOGETHER—Donald Kvares's three plays: *The Darning Needle, Mohawk Point*, and *The Doctor's Office Disco*; designed and directed by Viktor Allen. Presented by P.A.S. Artists' Group. Sun. & Mon. at 8; through 10/9; $8. ATA**American Theater of Actors,** 314 West 54th Street (581-3044).

DODGER BLUE—Elizabeth Herring's play about a waitress who must choose a relationship between a young illegal alien and a long-time customer; directed by Jayne Brooks. Thurs.–Sat. at 8, Sun. at 2; $8; through 10/8. **Kittredge Club**, 109 E. 39th St. (279-4200).

DOUBLE BILL—Georges Feydeau's *Before Her Time*, about a couple living in Paris, & Dorothy Parker's *Here We Are*, about newlyweds traveling by train to New York for their honeymoon; both directed by Tom Brennan. 10/10–13 & 15 at 7, & 10/16 at 3; $8–$10. **Raft,** 432 W. 42nd St. (924-0077).

DOUBLE BILL—Christopher Durang's *Identity Crisis*, directed by Roger Dowdeswell, and Brenda Shoshanna Lukeman's *Cappuccino*, directed by Paul Coughlin. Sun.–Wed. at 7:30 10/9 through 26; $8. **18th St. Playhouse,** 145 W. 18th St. (321-2039).

GET ANY GUY THRU PSYCHIC MIND CONTROL...—*Or Your Money Back,* Cherie Bennett's play about four southern sisters who discover the secrets of life, love and country music; directed by Linda Burson. With Rita Jenrette, Richard McWilliams, Michael Gipin, and Jeff Gottesfeld. Thurs.–Sat. at 8, Sun. at 5; $10; 10/6–23.**Westbeth**, 151 Bank St. (741-0391).

THE HAIRY APE—Eugene O'Neill's odyssey of Yank, king of the steamship stokers who travels from the bowels of his ship to the world of Fifth Avenue Society to learn about a world he does not know; directed by Anthony Di Pietro. Thurs.–Sat. at 8, Tues. & Wed. at 6:30, Sun. at 3; $8; 10/7–22. **William Redfield Theater,** 354 West 45th Street (673-5830).

MAINSTREAM—Glyn Vincent's play about the suicide of an actress which leads to an unsual encounter between strangers and friends; directed by Bart Teush. Thurs. through Sunday at 8; through 10/9; $4. **Theater for the New City**, 155 First Avenue (254-1109).

NO ONE DANCES—*When Someone Is Dying*, directed and adapted by Christopher Markle from historical treatments of fatal illness, including Chekhov, Dumas, and Commedia del Arte sketches. 10/5–9, 12–16 at 7:30; $10–$18. **HOME,** 44 Walker Street (431-7434).

ROSE IN SPANISH HARLEM-The African Caribbean Poetry Theater presents Juan Shamsul Alam's drama (in English), set in East Harlem, where a college student is visiting her family during summer vacation; directed by Sandra Esteves. Thurs.–Sat. at 7:30; Sat. & Sun. at 3; through 10/9; $7.50 in advance, $10 at the door. **Space for Living Art,** 218 E. 125th St. (733-8420).

THE SHAPE OF THINGS—Walter Corwin's comedy about life in a building scheduled for demolition; directed by H. Shep Pamplin. Wednesday through Saturday, 10/12 through 15 at 8; $6. **American Theater of Actors,** one flight up, 314 W. 54th St. (581-3044).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

WALTER ANDERSON—Watercolors that celebrate flora, fauna, and land and seascape by this Mississippi artist (1905–1965), and works by his peers, including Avery, Burchfield, Marin, Zorach, others; through 10/29. At Vanderwoude Tananbaum, 24 E. 81 St. (879-8200), and Ross, 50 W. 57th (307-0400).

HANNELORE BARON—Collages and box assemblages that incorporate frayed cloth, etching, drawings, driftwood, paint, and string; through 10/31. Schlesinger, 822 Madison Ave. (734-3600).

ROBERT BIRMELIN—Recent large-scale paintings and drawings that depict contemporary urban life in New York, exploring confrontation through the symbolism of hands; through 11/10. Bernard, 33 E. 74th St. (988-2050).

HENRY BOTKIN—A retrospective of realist paintings and watercolors from the 30s to the 50s, by this artist who lived and worked in Paris, New York, and Hollywood; through 11/5. Childs, 956 Madison Ave. (772-6606).

CARMEN CICERO—Paintings of street dancers, mysterious "night flowers," and gold cityscapes; 10/6–29. Graham Modern, 1014 Madison Ave. (535-5767). See Solos, SoHo and TriBeCa.

JAMES DAUGHERTY—Paintings by this American Modernist who was a founder of the Synchromist movement; through 10/29. Salander-O'Reilly, 22 E. 80th St. (879-6606).

STEPHEN DE STAEBLER—Recent figurative bronze sculptures; 10/6–29. C.D.S., 13 E. 75th St. (772-9555).

TOM DOYLE—Recent sculpture; through 10/29. Sculpture Center, 167 E. 69th St. (879-3500).

HENRI GAUDIER-BRZESKA—Sculptures and drawings; through 10/29. Ralph, 43 E. 78th St. (288-5222).

EDWARD HOPPER/BLANCHE LAZZELL—Paintings, watercolors, and drawings from the 20s through the 40s, executed in Cape Cod and Gloucester/Color woodcuts and monotypes by this artist (1878–1956) who lived and worked in Provincetown. Through 11/12. Hirschl & Adler, 21 E. 70th St. (535-8810).

KAZUKO INOUE/ELIZABETH KING—Recent abstract paintings/Bronze sculptures; 10/6–29. Stone, 48 E. 86th St. (988-6870).

ZIVA KRONZON/MARK SADAN—Cast paper and pigment sculptures/Photographs of the female figure painted red, inspired by a trip to Papua, New Guinea; 10/6–29. Urdang, 23 E. 74th St. (288-7004).

ALAN PRICE—Oil paintings of the National Trust Properties of England, Wales, and Northern Ireland; through 11/1. Lexington, 954 Lexington Ave. (879-8890).

ROBERT SEAVER—Pastel drawings of objects such as antique silver and glass bowls; through 10/29. Cecil, 16 E. 72nd St. (517-3605).

TODD SILER—Paintings that explore the workings of the brain through symbolic imagery; through 11/28. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

ANTON STANKOWSKI—Constructivist paintings, drawings, photographs, and graphic design, from the 20s to the present; through 10/29. Prakapas, 19 E. 71st St. (737-6066).

MICHAEL TETHEROW—New abstract paintings; through 10/29. McCoy, 19 E. 71st St. (570-2131).

N. C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

WALTER ANDERSON—See Solos, Madison Avenue & Vicinity.

AVIGDOR ARIKHA—Recent self-portraits, and paintings of nude and clothed figures, interiors, and still lifes; 10/5–30. Marlborough, 40 W. 57th St. (541-4948).

WILL BARNET—Selected abstract paintings from 1940–1960; through 10/15. Kennedy, 40 W. 57th St. (541-9600).

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio. Through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

TROY BRAUNTUCH—Drawings and paintings based on photographic media images; 10/6–11/5. Kent, 41 E. 57th St. (980-9696).

JOHN BUCK—New sculptures; 10/6–11/5. Lamagna, 50 W. 57th St. (245-6006).

CHUCK CLOSE—Recent paintings, prints, and photographs, including self-portraits and portraits of his fellow artists; through 10/22. Pace, 32 E. 57th St. (421-3292). See "Photography."

ALAN COTE—Recent paintings; through 10/29. Washburn, 41 E. 57th St. (753-0546).

KENJI FUJITA—New sculpture; 10/6–29. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

WILLIAM L. HANEY/STEPHEN TANIS—Narrative paintings that deal with contemporary relationships/Imaginary landscapes; 10/5–29. French, 41 W. 57th St. (308-6440).

VIRGINIA JARAMILLO—Recent works in handmade paper entitled "Sidereal Inscriptions"; 10/6–29. Drake, 50 W. 57th St. (582-5930).

ROBERT JESSUP—New paintings and drawings that are portraits of musicians with invented instruments; 10/8–11/2. Siegel, 24 W. 57th St. (586-0605).

MICHAEL KESSLER—Large-scale paintings of biomorphic forms that the artist has scraped and incised to create a surface similar to the strata of the earth's crust; through 10/30. Tilton, 24 W. 57th St. (247-7480).

MILAN KUNC/BRUCE WEBER—Recent paintings, including portraits, impressions of a trip to Italy, and invented still lifes and landscapes/New photographs. Through 10/29. Miller, 41 E. 57th St. (980-5454).

ANN MCCOY—Large-scale colored pencil drawings and bronze sculptures; through 10/22. ACA, 41 E. 57th St. (644-8300).

GEORGES NOEL—Paintings and drawings that combine calligraphic gestures with delicate color; through 10/30. Herstand, 24 W. 57th St. (664-1379).

HARVEY QUAYTMAN—New paintings; through 10/26. McKee, 41 E. 57th St. (688-5951).

SUSAN SHATTER—Recent large-scale paintings of landscapes in Bali, Hawaii, Java, and the American desert; 10/8–11/2. Fischbach, 24 W. 57th St. (759-2345).

MICHAEL YOUNG/RICHARD TUTTLE—New geometric works/Early works (on the 8th floor); 10/5–29. BlumHelman, 20 W. 57th St. (245-2888).

East Village

LISA BRESLOW—Paintings of beach scenes; through 10/30. McCarthy, 229 E. 10th St. (254-1532).

CAROL KREEGER DAVIDSON—Recent sculpture; 10/6–29. Humphrey, 37 E. 7th St. and 242 E. 5th St. (529-0692).

MATTHEW GIFFIN/BRUCE FRALEIGH—Abstract drawings and paintings/Paintings and watercolors of rural landscapes; 10/5–23. Helio, 122 St. Marks Place (529-8122).

JOSH GOSFIELD/NICK SAVIDES—Paintings with French themes by both; through 10/16. Bridgewater, 208 E. 7th St. (505-9977).

DANA SIMON—Recent mixed media works; 10/6–30. Enigma, 84 E. 7th St. (529-4661).

SoHo and TriBeCa

SUZANNE ANKER—Abstract bronze sculptures with forms based on lily pads, fish skeletons, and household funnels; through 10/15. Greenberg Wilson, 560 Broadway (966-2024).

DOTTY ATTIE—Oil paintings that explore episodes in the lives of Caravaggio, Ingres, and Vermeer; through 10/15. P.P.O.W., 532 Broadway (529-1313).

JOSEPH BEUYS—An installation entitled "Half Time," through 10/15, at Moos, 133 Greene St. (982-0411); sculptures, drawings, and prints, through 10/29, at Nolan, 560 Broadway (925-6190).

ERWIN BOHATSCH—Abstract paintings in which lozenge, scroll, and ovoid shapes float against broad areas of color; through 10/12. Sharpe, 152 Wooster St. (777-4622).

BRIAN BOIGON/DOUGLAS WALKER—Found images from advertising, cartoons, and other sources printed in photo-emulsion on canvas/Photographs of photographs that the artist has altered by abrasions, chemical burns, and strange mould cultures. Through 10/22. 49th Parallel, 420 W. Broadway (925-8349).

LOREN CALAWAY—A survey of floor and wall sculptures created during the 70s and 80s; through 10/29. Viafora, 568 Broadway (925-4422).

FREDERICK CHILDS/STEVEN BEYER—Narrative paintings in a series entitled "Trying to Remember"/Figurative bronze sculptures. Through 10/8. Brown, 560 Broadway (219-1060).

CARMEN CICERO—New watercolors; 10/8–29. Kelly, 591 Broadway (226-1660). See Solos, Madison Avenue and Vicinity.

CHEMA COBO—Allegorical paintings that draw their inspiration from traditional Spanish painters and from the dramatic seacoast of the Straits of Gibraltar, where this artist lives; 10/8–29. Cowles, 420 W. Broadway (925-3500).

PEGGY CYPHERS—Abstract paintings based on nature; 10/5–29. Donahue, 560 Broadway (226-1111).

JOSEPH DI GIORGIO—Large-scale oil paintings from 1971–1988, which recreate, largely from memory, passages of the American landscape; 10/5–29. Walls, 137 Greene St. (677-5000).

MICHAEL DVORTCSAK—Large-scale abstract oil paintings; through 10/15. Auchincloss, 558 Broadway (966-7753).

GEORGE DYENS—An installation entitled "Big Bang II," that combines holograms, fiber optics, and a computerized lighting system. At the Alternative Museum, 17 White St. (966-4444), through 10/22; at the Museum of Holography, 11 Mercer St. (925-0581), through 2/5/89.

NOBU FUKUI—Abstract landscape paintings that incorporate collage materials; through 10/22. Exhibition Space at 112 Greene, 112 Greene St. (966-3864).

VINCENT GALLO—New drawings; through 10/15. Nosei, 100 Prince St. (431-9253).

TRACY GRAYSON—Recent landscape paintings; through

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10/15. Burgin, 270 Lafayette St. (219-8379).

ROBERT GROSVENOR/ROBERT MANGOLD—Recent sculptures/Works on paper. Through 10/29. Cooper, 155 Wooster St. (674-0766).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; through 10/31. Van Eck, 420 W. Broadway (219-0717).

EVE INGALLS—Abstract paintings that contain pockets of telescopic views of landscapes; through 10/29. Allen, 560 Broadway (334-9710).

GUY JOHNSON—New paintings; 10/8-29. Meisel, 141 Prince St. (677-1340).

NIEK KEMPS/COOP HIMMELBLAU—Sculptures composed of transparent materials, by a Dutch artist in his first solo New York show; through 10/22/Drawings and models; through 11/5. Protetch, 560 Broadway (966-5454).

JOSEPH KOSUTH/ROY LICHTENSTEIN—New works; through 10/15/Recent prints in a series entitled "Imperfect"; through 10/22. Castelli, 578 Broadway (941-0067).

JANNIS KOUNELLIS—New works and an installation; through 10/15. Boone, 417 W. Broadway (431-1818).

ROBERT KUSHNER—Prints from the past decade, made in collaboration with the SOLO Press; 10/6-11/5. SOLO Press, 578 Broadway (925-3599).

HANNE HL7 LAURIDSEN—Environments in which animals and people in motion are seen through screens that act as room dividers; 10/7-16. Ismael, 560 Broadway (226-3025).

SOL LEWITT—A photographic work entitled "Cube"; 10/8-29. Weber, 142 Greene St. (966-6115).

ROBERT LONGO—Seven large-scale wall sculptures that are more abstract than this artist's earlier works; 10/8-11/5. Metro Pictures, 150 Greene St. (925-8335).

TOM MARIONI—A tableau installation in homage to Galileo; through 10/29. Roeder, 545 Broadway (925-6098).

JOSEPH MCNAMARA—Realist paintings of still lifes, rooftop and window views of New York City, and architectural details; 10/6-11/3. Neo Persona, 51 Hudson St. (406-9835).

KEITH MILOW—New wall sculptures made of lead and wood; 10/6-29. Davis, 568 Broadway (219-1444).

FRANÇOIS MORELLET—Five paintings in diptych format that refer to seascape; through 10/26. Facchetti, 476 Broadway (966-5991).

BRUCE NAUMAN—Two installations from 1970 that incorporate video cameras and monitors, plus a recent mixed-media work made with steel, a monitor, and polyurethane foam; through 10/15. Sperone Westwater, 142 Greene St. (431-3685).

PAUL OTERO—Realist drawings in graphite; through 10/19. Milliken, 98 Prince St. (966-7800).

JOHN PAI—Recent steel sculptures; through 10/22. Souyun Yi, 249 Centre St. (334-5189).

PINO PASCALI—New sculpture; through 10/29. Ala, 560 Broadway (941-1990).

BEN PATTERSON—Assemblages, constructions, texts, games, and other works by this Fluxus artist; through 10/23. Harvey, 537 Broadway (925-7651).

GARNETT PUETT—New sculptures that bees have covered with wax; 10/6-29. Marcus, 578 Broadway (226-3200).

CLAUDE SACCARO—Paintings that explore evolution, transcendence, and mysticism; 10/7-11/5. Bernarducci, 560 Broadway (334-0982).

LUDWIG SANDER—Paintings that have tight rectangular compositions and rich, luminous colors, by this New York School artist who died in 1975; through 10/15. Esman, 70 Greene St. (219-3044).

KENNY SCHARF—New paintings of biomorphic forms; through 10/22. Shafrazi, 163 Mercer St. (925-8732).

CLAIRE SEIDL—Recent gestural abstract paintings; through 10/29. Rosenberg, 115 Wooster St. (431-4838).

SANDY SKOGLUND—New sculptures of typewriters, scotch tape dispensers, and other office objects; through 10/15. Lorence-Monk, 568 Broadway (431-3555).

ELLEN STEINFELD—Paintings that juxtapose geometric and biomorphic forms; through 10/22. Davidson, 415 W. Broadway (925-5300).

CY TWOMBLY—Works on paper; through 10/22. Baghoomian, 611 Broadway (995-5040).

ANTON VAN DALEN—"The Memory Cabinet"—a thirty-year retrospective of painting, sculpture, and drawing; through 10/29. Exit, 578 Broadway (966-7745).

Other

GORDON BRYCE/MATHILDA MORTIMER—Landscape and still-life paintings by this Scottish artist; through 10/15/Photographs of landscapes in Argyll, Scotland; through 10/29. Yperifanos, 306 E. 55th St. (751-0122).

CHARLES CAJORI—Recent paintings inspired by a summer in Greece; 10/6-11/12. New York Studio School, 8 W. 8th St. (673-6466).

VALERIE HILL KREMER/LYDIA BRUNELLI—Recent paintings by both. Through 10/29. Individuals, 109 W. 17th St. (691-1225).

MIKE METZ—An installation of multiple copies of an altered computer-generated image, covering the floors, walls, and ceiling; through 10/30. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500).

RAMMELLZEE—Frescoes in a series entitled "Love Letters and Death Notes"; through 10/29. Braathen, 33 Bleecker St. (777-1161).

ANTHONY RICE—Recent monotypes and painted screens; through 10/22. Ryan, 452 Columbus Ave. (799-2304).

NOEL VIETOR/MIKE BERG—Photographic images relating to technology and space travel projected onto thickly layered canvases/Still life paintings and architectural objects. Through 10/29. 56 Bleecker, 56 Bleecker St. (219-8836).

GROUP SHOWS

Madison Avenue and Vicinity

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0541). Works by Carvalho, Ortiz, Pasik; through 10/29.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; 10/7-12/17.

SCHILLAY & REYS—305 E. 63rd St. (355-5710). 19th-century paintings of flowers by Clare, De Longpre, Hunt, Lamdin, Wood; through 11/4.

57th Street Area

CYRUS—11 E. 57th St. (371-2459). Paintings and sculpture by Mitchell, Pindell, Rizzo, Rose, Stefanelli, Thomas; 10/5-29.

DEUTSCH—20 W. 57th St. (765-4722). Large-scale paintings by Scarlett, Bauer, Rebay; through 10/26.

DRUTT—724 Fifth Ave. (974-7700). Works by Pavan, Staffel, Tawney; through 10/22.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900-1950"; "Faces of Swedish Design"; through 11/26.

LELONG—20 W. 57th St. (315-0430). Works by Janowich, Judd, Mangold; through 10/15.

LLADRO—43 W. 57th St. (838-9341). Paintings and prints by contemporary Spanish artists; through 10/17.

MIDTOWN—11 E. 57th St. (758-1900). "The Nude: Past and Contemporary Views," with works by Avery, Baskin, Cadmus, Kuhn, Levine, Le Brun, Marsh, Soyer, Zorach, others; 10/5-29.

ST. ETIENNE—24 W. 57th St. (246-6734). Paintings, drawings, and prints by Klimt, Grandma Moses, Schiele, others; through 11/5.

East Village

HARKIN—526 E. 11th St. (979-2966). Works from the 60s, by Bercovici, Creston, Raysse; through 10/13.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). An installation entitled "I Miss the Revolution" by Bolek Greczynski; "Min Joong Art: A New Cultural Movement from Korea"; through 11/5.

BAUM—588 Broadway (219-9854). Paintings by Barke, Brazelton, Clough, Floersch, Silas, Wasserman, others; 10/6–29.

CASTELLI—142 Greene St. (431-6279). The "Last Show," with works by Kelly, Lichtenstein, Serra, Stella; through 10/22.

FRANKLIN FURNACE—112 Franklin St. (925-4671). An installation by Buckman, Magnusson, and Spiller, through 10/15; "Concrete Poetry," through 10/29.

LIGUORI—93 Grand St. (334-0190). Works by Adams, Jaar, Wall; through 10/22.

NERLINO—96 Greene St. (966-1661). "Forecasts: Visions of Technology in Contemporary Painting and Sculpture" with works by Dickson, Kostabi, Lipski, E. Rothenberg, Skoglund, others; through 10/25.

RUGGIERO HENIS—415 W. Broadway (966-3711). Recent paintings by Edler, Kruger, Robinson; 10/7–29.

Other

COOPER UNION—7 E. 7th St. (353-4158). "Africa: Photographs, Drawings, and Paintings by Cooper Union Alumni," with works by Chwast, Fischer, Glaser, Maisel, Slavin, others; 10/5–20.

GREY ART GALLERY & STUDY CENTER—33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10–6:30, Wed. 10–8:30, Fri. 10–5, Sat. 1–5. "Show and Tell: Artists' Illustrated Letters"; through 11/5.

PARSONS—2 W. 13th St. (966-1808). A juried exhibition of wine goblets by glass artists to benefit the New York Experimental Glass Workshop Relocation Fund; 10/6–28.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

WILKOV-GOLDFEDER—161 W. 22nd St. (242-5310). Works by Christopher, Cepeda, Kennedy; through 10/21.

PHOTOGRAPHY

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; through 11/12. Ledel, 168 Mercer St. (966-7659).

CHUCK CLOSE—A survey of photographs from 1968–1988, including maquettes, and large-scale color nudes and portraits; through 10/22. Pace/MacGill, 11 E. 57th St. (759-7999).

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Photographs by ten prominent German women photographers; through 10/22.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Odyssey: The Art of Photography at National Geographic"; through 10/30.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Above New York: Aerial Photographs by Robert Cameron"; through 10/26.

JERZY KOSINSKI—Photographs of Poland and Russia from 1950–57; through 10/31. Zarre, 379 W. Broadway (431-3456).

NEIKRUG—224 E. 68th St. (288-7741), Fri. and Sat. 1–6. "The Role of the Back Man in the Civil War," with vintage photographs; 10/6–11/26.

NICHOLAS NIXON—Portraits of people with AIDS; through 10/22. Zabriskie, 724 Fifth Ave. (307-7430).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair, Rolling Stone, Interview,* and other publications; 10/7–12/3. Staley-Wise, 177 Prince St. (777-1590).

RICHARD ROSS—Large-scale color diptychs and triptychs that combine fragments of images from Old Master paintings; through 11/3. Lieberman & Saul, 155 Spring St. (431-0747).

STARN TWINS—Recent photographic works; at Castelli, 420 W. Broadway (431-5160), through 10/15; at Stux, 155 Spring St. (219-0010), 10/5–29.

LOUIS STETTNER—Photographs taken on the streets of Europe, the United States, and Mexico between 1947–1972; through 10/22. Photofind, 138 Spring St. (334-0010).

JAMES WELLING—Recent photographs; through 10/15. Gorney Modern Art, 100 Greene St. (966-8545).

DON WORTH—Color photographs of plants and landscapes; through 10/15. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 10/6, 7, 8 at 8: Otrabanda Company in "Mix." $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 10/7, 8 at 11: VIA Theater's adaptation of "Dark Shadows," directed by Brian Jucha. $10. 10/10, 11 at 8: The Front Lawn in "The Reason for Breakfast." $10.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 10/7–8 at 8:30: "Art Ceremony" by Rumiko Tsuda. $8.

P.S. 122—150 First Ave. (477-5288). 10/8–9, 15–16, 22–23 at 10: Jim Calder's "Thup, Thup, Thup." $8. 10/7–9, 14–16, 23–25 at 10: Jon Spelman in "War Stories: Nam." $8.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.–Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 10/28: "Young Americans '88." Through 10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." 10/7–12/11: "Drawn From the Sea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. 10/6–1/8/89: "Photographs of Aboriginal Art." 10/6–1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." 10/7–1/2/89: "Cleopatra's Egypt: Age of the Ptolomies."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

CHINA HOUSE GALLERY—125 E. 65th St. (744-8181). Mon.–Sat. 10 a.m.–5. Through 11/12: "Stories from China's Past: Han Dynasty Pictorial Tomb Reliefs and Archeological Objects from Sichuan Province."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun.

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noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s." Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. 10/7–6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Education and Democracy." **393 W. Broadway**, Wed.–Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Walter De Maria's "The New York Earth Room." **155 Mercer St.**, Wed.–Sat. noon–6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 10/23: "Hans Hinterreiter." Through 11/5: "A Year With Children." Through 11/5: "Return to the Object: American and European Art of the 1950s and 1960s from the Guggenheim Museum Collection." Through 11/27: "Andy Warhol, Cars."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 10/12: "The Jewish Museum Collects: A Five Year Review." Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." 10/11–1/8/89: "Degas." Through 10/30: "Photographs of New York City Landmarks." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection. Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. 10/7–12/4: "Edgar Franceschi: In Dreams Begin Responsibilities."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Nachume Miller." Through 11/1: "Drawings by Philip Guston." Through 11/13: "Nicholas Nixon: Pictures of People."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 10/9: "Geoffrey Beene: The First Twenty-Five Years." Through 11/30: "19th-Century Polish Painting."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 10/30: "Arnold Newman: Five Decades." Through 12/30: "Putting New York on the Map."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 10/22: "Homeless in America: A Photographic Exhibition." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich. Through 10/30: "Light in the Air: Paintings by Fran Beallor."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor. Through November.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 10/9: "Recent Paintings and Drawings by Joanne Freeman." Through 11/5: "Three Installations by Francesc Torres."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987–1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 10/23: "Robert Mapplethorpe." Through 11/27: "Guy Pène du Bois." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 11/2: "Japanese Photography in America, 1920–1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 10/5–12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/6 at 10 a.m.: "The Collection of Edward James." On view from 10/1. 10/6 at 2: "Impressionist Paintings." On view from 10/1. 10/7 at 10 a.m. and 2, 10/8 at 10 a.m.: "Japanese Works of Art." On view from 10/1. 10/11 at 10 a.m. and 2: "Jewelry." On view from 10/8. **Christie's East**—219 E. 67th St. (606-0400).

DOYLE—175 E. 87th St. (427-2730). 10/5 at 10 a.m. and 2: "Important Estate Jewelry." 10/5 at 7: "American Paintings." On view from 10/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/5 at 10:15 a.m. and 2: "Arcade Auction of Impressionist and Modern Paintings." On view from 10/1. 10/7 at 2: "Impressionist and Modern Paintings, Drawings, and Sculpture." On view from 10/1. 10/8 at 10:15 a.m. and 2: "Contemporary Art." On view from 10/1. 10/11 at 10:15 a.m. and 2: "Japanese Works of Art." On view from 10/5.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: *62nd–66th Sts., between Columbus and Amsterdam Aves.:* Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and *dance performances are sold here, depending on availability, six days a week:* Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 5

DALLAS SYMPHONY ORCHESTRA, Eduardo Mata conductor; pianist Vladimir Viardo. Rachmaninoff's Piano Concerto No. 3; Stravinsky's *Firebird* Ballet, 1910 version. Carnegie Hall at 8. $13–$18.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Yo-Yo Ma. Dvorak's Cello Concerto; Mahler's Symphony No. 1. Avery Fisher Hall at 8. $7.50–$40.

ANDREW RANGELL, pianist. Opening recital in a series to cover the complete Beethoven sonata cycle. Tonight: No. 10, No. 8 "Pathetique," No. 4, No. 24, and No. 30. 92nd Street Y at 8. $10. (complete series, $35).

LUTHER VANDROSS/ANITA BAKER—Madison Square Garden at 8. $25, $30.

JACKSON BROWNE AND BAND—Benefit for the Cristic Instutute's Contragate Project. Beacon Theater, Broadway and 74th St., at 8. $22.50, $25.

DENNIS LEE, pianist (debut). Works by Mozart, Brahms, Szymanowski, Debussy, Liszt. Merkin Concert Hall at 8. $12.

MAARTEN ALTENA OCTET—Improvised and new music. Symphony Space at 8. $8.

MARIO DUELLA, organist (U.S. debut). Music by Krebs, Rinck, Bach, Boehm, Bossi, Centemeri. Church of St. John the Evangelist, First Ave. and 55th St., at 8. $6.

SIGNAL BRASS QUINTET—Music of Bach, Albinoni, Bernstein, Ellington, Handel. Juilliard Concerts in the Garden, IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

EVE WEISS, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

KEN WADE, guitarist. Folk music. Jefferson Market branch, N.Y. Public Library, Sixth Ave. and 10th St., at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, October 6

NEW YORK PHILHARMONIC, *Zubin Mehta conductor;* soprano Marvis Martin, mezzo-soprano Gail Dubinbaum, tenor Vinson Cole, bass Paul Plishka; Westminster Symphonic Choir; Bruckner's Symphony No. 9 and *Te Deum.* Avery Fisher Hall at 8. $7.50–$40.

ITZHAK PERLMAN, violinist/**SAMUEL SANDERS,** pianist. Music of Hindemith, Webern, Beethoven, Bloch, transcriptions by Heifetz of works by Paradies, Gershwin, Achron, Halffter. Carnegie Hall at 8. Stage seats only, $30.

NORTH/SOUTH CONSONANCE—Joseph Marx Memorial Concert. Music by Ros, Wolpe, Greenberg, Pleskow, Lifchitz, Aretz. Merkin Concert Hall at 8. $10.

LUTHER VANDROSS/ANITA BAKER—See 10/5.

JACKSON BROWNE AND BAND—See 10/5.

MANNES ORCHESTRA, Michael Charry conductor; Copland's *Appalachian Spring* Suite; Franck's Symphony in d; Haydn's Cello Concerto in C. Symphony Space at 8. Free.

NIEUW AMSTERDAM TRIO—Music by Beethoven, Mendelssohn. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JOHN KING, composer-musician. "scapescenes," a nine-episode work; music, narration, video, slides. Whitney Museum at Equitable Center, 787 Seventh Ave. between 51st and 52nd Sts., at 7:30. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Toby Hoffman, cellist Fred Sherry, violinist Carmit Zori. Beethoven's Quartet in E flat "Harp"; Schubert's Quartet in G, D. 887. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, October 7

JUILLIARD ORCHESTRA, Otto Werner-Mueller conductor; soprano Hei-Kyung Hong. Strauss's *Till Eulenspiegel's Merry Pranks;* "Deh vieni, non tardar" from Mozart's *Le Nozze di Figaro;* "Depuis le Jour," from Charpentier's *Louise;* "Puskai pogibnu ya" from the Letter Scene in Tchaikovsky's *Eugen Onegin;* Prokofiev's Symphony No. 5. Avery Fisher Hall at 8. $5, $8.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; violinist Paul Peabody. Vivaldi's *The Four Seasons.* BMCC Triplex, 199 Chambers St. (842-1818), at 8. $12.

NEW YORK PHILHARMONIC—See 10/6. Today at 2.

ARNOLD STEINHARDT, violinist/**LYDIA ARTYMIW,** pianist. "Perfect Combinations." Beethoven's Sonata No. 6 in A; Schubert's *Rondo Brilliant* in b; Strauss's Sonata in *E flat* Op. 18. Weill Recital Hall at Carnegie Hall at 8. $12.

MIDNIGHT OIL/DIESEL AND DUST—Madison Square Garden Felt Forum at 8. $18.50.

PHILIP MORRIS SUPERBAND—Ahmad Jamal and His Quartet; All-Star Quintet; All-Star Sextet. Benefit for the all-jazz station WBGO. Town Hall at 8. $20, $25.

LUTHER VANDROSS/ANITA BAKER—See 10/5.

ROMANCE OF THE ROSE—See Opera, below.

MANHATTAN PHILHARMONIA, Richard Fletcher conductor. Beethoven's Symphony No. 8; Berlioz's *Symphonie Fantastique.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

GUGGENHEIM MUSEUM WORKS AND PROCESS—Members of the American Composers Orchestra, conductor Dennis Russell Davies, composer David Drew, mezzo-soprano Milagro Vargas, tenor Damon Evans, the Morgan State University Singers, the Gregg Smith Singers. Excerpts from Drew's newly devised concert sequence from *Lost in the Stars,* the musical by Weill and Anderson; discussion with Drew, Davies, and director Peter Wexler. (See also listings for 10/8.) Guggenheim Museum, Fifth Ave. at 89th (360-3503, 360-3530), at 8. $10.

THE AFRICAN DIASPORA—No Name Gospel Singers, Los Pleneros de la 21, Thokoza and Papa Susso. Concert in connection with the current symposium, "Immigrant Music in New York City." Hunter College Playhouse, North Building, 68th St. and Lexington Ave. (N.E. corner), at 8. $14.

SCOTT O'BRIEN, composer, with his ensemble. Original chamber works for synthesizer, computer percussion, voice, electric guitar, and bass. Penine Hart Gallery, 568 Broadway (334-3522), at 8. $7.50.

NEW YORK CHAMBER OPERA—Lincon Center Library at 4. Free.

OUT TO LUNCH—Bluegrass-oldtime group. Eagle Tavern, Ninth Ave. and 14th St (924-0275), at 9; doors open at 8:30. $7.

MARY GRACE—"A Birthday Fantasy": Music, dance, drama, poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

SEAPORT LINE MUSIC CRUISE—From South Street Seaport Museum Pier 16 (406-3434), boarding at 6:30, sail 7–10. $15, in advance $13. Tonight: Creation Station.

Saturday, October 8

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y, Gerard Schwarz conductor; soprano Nadia Pelle, mezzo-soprano Jane Bunnell, tenor David Gordon, baritones Dale Duesing and Kevin McMillan. Rorem's *A Quaker Reader* (N.Y. premiere); Bernstein's *Trouble in Tahiti;* Copland's *Appalachian Spring* Suite. 92nd Street Y at 8. $17–$25.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS, Iona Brown violist-director; violist Nobuko Imai and guest oboists and hornists. Mozart's Symphony No. 29; Stravisnky's Violin Concerto in D; Mozart's *Sinfonia Concertante in E flat* for Violin and Viola K. 364. Carnegie Hall at 8. $14–$20.

NEW YORK PHILHARMONIC—See 10/6.

STEVEN SILVERMAN, pianist, with flutist Linda Sandhaus. Music of Debussy, Beethoven, Scriabin, Ives. Weill Recital Hall at Carnegie Hall at 5:30. $6.

CARMEN MARINA, guitarist-composer, with vocal soloists and pianist. Music by Marina. Weill Recital Hall at 8:30. $20.

LUTHER VANDROSS/ANITA BAKER—See 10/5.

HOLLY NEAR, with pianist John Bucchino; guest artist Lillian Allen, reggae musician. Folk and pop music. Town Hall at 8. $15–$20.

GUGGENHEIM MUSEUM WORKS AND PROCESS—See 10/7. Added to tonight's program: Stephen Sondheim will talk about his *Stavisky* Suite, from music composed for the Resnais film *Stavisky* in 1974. (See American Composers Orchestra, 10/9, below.)

ROMANCE OF THE ROSE—See Opera, below.

EXPRESSIONS '88—"Drumscussion": Ed Blackwell, Vernel Fournier, Earl Palmer from New Orleans; Daniel Ponce y Su Proyecto Arawe from Cuba; Babatunde Olatunji and Drums of Passion from Africa. Davis Hall, CCNY, Convent Ave. and 134th St. (690-4100, 307-7420), at 8. $12, $16; in advance, $10, $14.

RAPHAEL RUDD & FRIENDS—The pianist's original compositions. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

VANESSA

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PANDIT PRAN NATH, vocalist-composer, with La Monte Young and Marian Zazeela, voices and tamburas, and Ray Spiegel, tabla. "Night Ragas." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8:30. $12.

ANTON DEL FORNO, guitarist/**ARI FRANKEL**—La MaMa La Galleria, 6 E. 1st St. (505-2476), at 8. Admission by donation.

MYSTICAL MUSIC OF ISLAM—Hassan Hakmoun, Simon Shaheen's Near Eastern Music Ensemble, the Gholamhosain Janati-Ataie Ensemble. In conncection with the symposium "Immigrant Music in New York City." Hunter College Playhouse, 68th St. and Lexington Ave. (206-1050), at 8. $14.

SPYRO GYRA/KENNY RANKIN—Pop and jazz. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $20.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LISA JOY SITJAR, pianist. Lincoln Center Library at 2:30. Free.

DOREEN DASILVA, cellist/**MIMI STERN-WOLF,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ANDY McGANN/BRIAN CONWAY/FELIX DOLAN—Traditional Irish music for fiddlers and pianist. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

QUEENS SYMPHONY ORCHESTRA, Peter Leonard conductor; pianist Leon Bates. Berlioz's *Le Corsaire;* Schumann's Piano Concerto; Brahms's Symphony No. 2. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30 (concert preview Sat. only, 7:30). $15–$20.

SOME ENCHANTED EVENING—Songs of Rodgers and Hammerstein, from their Broadway musicals. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $15.

Sunday, October 9

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; mezzo-soprano Milagro Vargas, tenor Damon Evans, Harlem School of the Arts Chorus, Gregg Smith Singers. Sondheim's *Stavisky* Suite, orchestration by Jonathan Tunick (world premiere); Blitzstein's *Orchestra Variations* (world premiere); Weill/Anderson's *Lost in the Stars* (world premiere of a new concert suite devised by David Drew). Carnegie Hall at 3. $11–$19.

JULIAN BREAM, guitarist. Opening the Great Performers series. Works by de Visee, Bach, Regondi, Lutoslawski, Takemitsu (world premiere), Rodrigo. Alice Tully Hall at 3. $25.

NEW YORK CHAMBER SYMPHONY—See 10/8. Today at 3.

ANNE NISPEL, soprano, with pianist Julie Kuipers. Music by Poulenc, Rodrigo, Liszt, Purcell, Handel, Wolf. Merkin Concert Hall at 4. $10.

KIM BAK DINITZEN, cellist (debut), with pianist Margo Garrett. Works of Boccherini, Beethoven, Dallapiccola, Shostakovich, Chopin. Weill Recital Hall at Carnegie Hall at 5:30. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Stravinsky's *Pulcinella* Suite; Tchaikovsky's Symphony No. 4. Washington Irving High School, Irving Pl. and 16th St., at 3. $5.

CANTORES MINORES, Christian Hauschild director. 75-voice choir of boys and young men from Finland's Helsinki Cathedral. Music by Bach, Bruckner, Mozart, Kodaly, Verdi, Kostiainen. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

DAVID FULTON/TIM CHAMBERS/ICONOCLAST—Composer series. La MaMa La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

CON BRIO ENSEMBLE—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WEST END CHAMBER PLAYERS—Music by Beethoven, Mozart, Poulenc. Park Avenue Christian Church, at 86th St., at 2:30. $5.

ALL-NITE SOUL—Marathon concert, 5 p.m.–5 a.m. Mon., dedicated to the late Gil Evans. Honi Coles and The Copasetics, Pastor John Garcia Gensel, hosts; with Jane Jarvis, Billy Taylor, L.D. Frazier, Eddie Bonnemere, many more. St. Peter's Church, Lexington Ave. and 54th St. (935-2200). $10 donation to the Jazz Ministry.

ROMANCE OF THE ROSE—See Opera, below.

MUSIC BY JEROME KERN—Metropolitan-Duane Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation.

NEW YORK FESTIVAL OF SONG—"Lyrics by Shakespeare," to music by Vaughan Williams, Berlioz, Kabalevsky, Schuman, Hyman, Dankworth, others. Soprano Brenda Harris, bass-baritone Braden Harris, pianist Steven Blier, and Blythe Danner, who will read poetry. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $12.

HUGO GOLDENZWEIG, pianist. Music of Chopin, Scarlatti, Beethoven, Prokofiev. Madison Avenue Presbyterian Church, 74th St., at 4. $5 donation.

JAMES R. LAWSON, carillonneur. Transcriptions of music by Verdi, marking his 175th birthday. Riverside Church, the Drive at 122nd St., at 3. Free.

BIALYSTOKER HOME FOR THE AGED BENEFIT—Avery Fisher Hall at 2. Information unavailable at press time.

QUEENS SYMPHONY ORCHESTRA—See 10/8. Today at 2.

MARVIN HAMLISCH, composer-pianist. Program includes "Rent a Composer" and "Songs I Wish I'd Written." Lehman Center, Bedford Park Blvd. West at Goulden (960-8833), at 2. $13–$18.

LUIZ BRAGA, flutist/**CARLOS MUNOZ,** guitarist. Bronx Museum of the Arts, 1040 Grand Concourse (681-6000), at noon. Free with Museum contribution: $4, seniors $3.

SEUFFERT BAND, George F. Seuffert conductor. Monsignor Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven, Queens, at 3. Free.

BARGEMUSIC—See 10/6. Today at 4.

ARTEMIS CHAMBER ENSEMBLE—Music for flute, cello, and piano. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

EDGEHILL ENSEMBLE—Chamber music by Copland, Haertel, Mozart. Edgehill Church, 2510 Independence Ave., Riverdale, the Bronx (749-4976), at 3. $5.

STEVE KEY, STEVE PEARNE, songwriter-folksinger-guitarists, with Passages, a dulcimer-guitar duo. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., Riverdale (866-5786), at 7. $5.

Monday, October 10

CHARLES TREGER, violinist/**PAUL SPERRY,** tenor/**HILLARY JOHNSSON,** mezzo-soprano/**CAROLINE STOESSINGER,** pianist/**CANTICUM NOVUM SINGERS,** Harold Rosenberg conductor. Schubert Society of New York. Songs and other music. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

NOONDAY CONCERTS—No concert at St. Paul's today, Columbus Day.

Tuesday, October 11

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Leon Fleisher. Schmidt's Piano Concerto No. 2 for the Left Hand; Beethoven's Symphony No. 7. Carnegie Hall at 8. $16–$30.

MUSIC FROM ASTON MAGNA—"Bach: To and From." Music by Bach, C.P.E. Bach, Haydn. Merkin Concert Hall at 8. $12.50.

SHEM GUIBBORY, violinist (N.Y. recital debut), with pianist Emily Wong George. Music of Beethoven, Webern, Stravinsky, Ysaye, Schubert, Davis—this last, *MAPS,* a violin concerto, with members of Episteme, conducted by William McGlaughlin. Alice Tully Hall at 8. $10.

VAN HALEN, with guest Private Life. Madison Square Garden at 7:30. $18.50, $20.

AMERICAN STRING QUARTET—Haydn's Quartet in b Op. 33, No. 1; Bartok's Quartet No. 2; Beethoven's Quartet in C sharp Op. 131. Town Hall at 8. $12.

WILLIAM SCHIMMEL, accordionist/**SOLDIER STRING QUARTET**—Music of Rossini-Schimmel, Schimmel (world premiere), Raphling (world premiere), Schimmel, Weill, Carter, Mancini-Rota. Merkin Concert Hall at 2. $6.

ASAKO URUSHIHARA, violinist (debut), with pianist David Korevaar. Music by Tartini, Strauss, Ravel, Hosokawa (N.Y. premiere), Wieniawski. 92nd Street Y at 8. $5–$10.

LISA SMITH, classical-guitarist. Music by Narvaez, Mudarra, D. Scarlatti, Bach, Tarrega, others. St. Bartholomew's Church, Park Ave. and 50th St., at 6. $4.

PETER HOLLINGER, found-object percussionist. Roulette, 228 W. Broadway (219-8242), at 9. $6.

ROBERT MACDONALD, organist. Music by Jacob, Lubeck, Rheinberger, Mozart. Trinity Church, Broadway at Wall St., at 12:45. Free.

ARTEMIS CHAMBER PLAYERS—Lincoln Center Library at 4. Free.

NATIONAL MUSIC THEATRE NETWORK—A new musical, *Boxes.* Donnell Library Center, 20 W. 53rd St., at 6. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 10/3 at 8: Verdi's *Il Trovatore,* Levine conducting; Marton, Cossotto, Pavarotti, Milnes, Wells. 10/4 at 7:30 **(note time)**: Handel's *Giulio Cesare,* Pinnock conducting; Battle, Troyanos, Dupuy, Walker, Gall. 10/5 at 8: Donizetti's *Lucia di Lammermoor,* Muller conducting; Gruberova, Araiza, Schexnayder, Howell. 10/6 at 8: Wagner's *Das Rheingold,* Levine conducting; Shade, Schwarz, Svenden, Jerusalem, Hiestermann, Sotin, Mazura, Macurdy, Salminen, Erickson, Kesling, Parsons, M. Baker, G. Baker. 10/7 at 7:30: *Giulio Cesare;* same as 10/4. 10/8 at 1:30: *Lucia di Lammermoor;* same as 10/5. 10/8 at 8: *Il Trovatore;* same as 10/3 except Dolora Zajick (debut) for Cossotto. 10/10 at 7:30: *Giulio Cesare;* see 10/4.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, $10–$44. Note: Supertitles accompany all performances not in English. 10/4 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Moon, Sublett, Wilson, J. McKee, Curtis. 10/5 at 8: Reise's *Rasputin* (in English with supertitles), Keene conducting; Cusack, Cheek, Garrison, Price. No performance 10/6. 10/7 at 8: Verdi's *Rigoletto,* Boncompagni conducting; Donahue, Wangerin, Hartfield, Curtis. 10/8 at 2: Puccini's *Tosca,* Boncompagni conducting; Roark-Strummer, Grayson, Patrick. 10/8 at 8: Bizet's *Carmen,* Morgan conducting; Marsee, O'Flynn, Absalom, Shaw. 10/9 at 1: Moore's *The Ballad of Baby Doe* (in English), France conducting; Esham, Castle, Nicely, Parcher, Curtis. 10/9 at 7: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Marsee, White, Cousins. 10/11 at 8: *Rasputin;* same as 10/5.

Other

PASSIONATE EXTREMES—A "modern, comic chamber opera," by George Quincy and Thayer Burch. With Ruthann Curry, Suellen Estey, James Hindman, Sarah Knapp, Steve Mattar, Panchali Null, Alex Santoriello, Marianne Tatum. Mark S. Herko is the director, Eric Barnes is musical director; sets are by James Noone, costumes by Amanda J. Klein, lighting by Ken Smith. Theater at St. Peter's Church, Lexington Ave. and 54th St. (688-6022). Currently previewing, with opening 10/5, Tue.–Sat. at 8; Sun. at 7; matinees Sat. at 3. $15.

THE LYRITAS PERFORMERS—"An Evening of Opera and Dance": Pergolesi's *La Serva Padrona;* Puccini's *Il Tabarro* (both in English); "Cafe Apache" dance, music by Kurt Weill. The Open Eye New Stagings, 270 W. 89th St. (362-7439). 10/3, 4, 5, 6 at 8. $10.

ROMANCE OF THE ROSE—The American stage premiere of a 15th-century music-drama, conceived and directed by Paul C. Echols. Performed on period instruments by the Mannes Camerata, the music is by French composers who wrote on the theme of "Roman de la Rose." Mannes College of Music, 150 W. 85th St. (595-1747). 10/7, 8, 9, 14, 15 at 8; 10/16 at 4. $15; seniors and students $10.

AMATO OPERA—Mozart's *The Magic Flute,* in English. 319 Bowery at 2nd St. (228-8200). 10/7, 8 at 7:30; 10/9 at 2:30. $12; seniors and children $10.

LIGHT OPERA OF MANHATTAN—Through 10/16: Gilbert and Sullivan's *H.M.S. Pinafore.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

LA CORTE DE FARAON (*The Pharaoh's Court*), a zarzuela. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 10/8 at 8, 10/16 at 3. $16.

DANCE

Martha Graham Dance Company

CITY CENTER THEATER—10/4–23. Tickets, $15–$35. 10/4 at 7:30: Opening Night Gala (tickets, 832-1786): *Diversion of Angels, The Dying Swan* (Maya Plisetskaya), *El Penitente* (Mikhail Baryshnikov), *Letter to the World* (Kathleen Turner, narrator). 10/5 at 8: *Seraphic Dialogue, Fragments* (*Deep Song* and *Heretic* complete, excerpts from *Acts of Light* and *Dark Meadow*), *Appalachian Spring.* 10/6 at 8: *Embattled Garden, Clytemnestra* (Act I), *Temptations of the Moon.* 10/7 at 8: *Embattled Garden, Fragments, Rite of Spring.* 10/8 at 2: *El Penitente, Cave of the Heart, Appalachian Spring.* 10/8 at 8: *Appalachian Spring, Letter to the World, Rite of Spring.* 10/9 at 2: *Fragments, Clytemnestra* (Act I), *Diversion of Angels.* 10/9 at 7:30: *Temptations of the Moon, El Penitente, Cave of the Heart, Letter to the World.*

Joyce Trisler Dance Company

JOYCE THEATER—10/4–9. Tickets, $20. *Voiles,* new work by Benjamin Harkarvy and Miguel Lopez, dedicated to the late William Carter; *Heartbeat,* new work by Miguel Lopez to a new score by Luca Solari; revival of Trisler's *Four Against the Gods,* a tribute to Duncan, St. Denis, Humphrey, Graham. 10/4 at 7:30; 10/5–8 at 8; 10/9 at 2 and 7:30.

North Carolina Dance Theater

JOYCE THEATER—10/11–16. Tickets, $17. Season features eight N.Y. premieres and one world premiere. 10/11 at 7:30, 10/15 at 8: *La Mer, Renderings, Afternoon of a Faun, Fiesta.* 10/12, 14 at 8; 10/16 at 2 and 7:30: *Echoes of Presence, Notturno, As Quiet as . . . , Journey.* 10/13 at 8: Rebekah Harkness Night, with works choreographed by Harkness Ballet alumni—*La Mer, Renderings, By Lamplight* (world premiere), *Journey.*

Other

BICYCLE SHOP DANCERS—*Typhoid Mary,* by Peg Hill, music by Barry Drogin, sets and costumes by Ludwig Datene. Nikolais/Louis DanceSpace, 38 E. 19th St. (279-4200). 10/7, 8, 9 at 8; $12.

BLACKHORSE DANCE/PETER PUCCI—Three new works, a N.Y. premiere, and repertory works. The new pieces include a collaboration with composer John Kuhlman and artist Glenn Goldberg. Cunningham Dance Studio, 55 Bethune St. (924-0077). 10/6, 7, 8 at 9. $8.

DEBORAH HAY—An evening of solo dance. *The Man Who Grew Common in Wisdom:* Part I, "The Navigator" (1987), and Part II, "The Gardener" (1988). Music by Ellen Fullman. Warren Street Performance Loft, 46 Warren St. (732-3149). 10/6, 7, 8 at 8. $8.

GABRIELLE LANSNER AND DANCERS—Premiere of *Shifted Hearts,* in collaboration with Lissy Trachtenberg, with visual design and tape collage by Lansner, musical assistance from Guy Yarden. Dia Art Foundation, 155 Mercer St. (226-6020). 10/5, 6, 7 at 8. $8.

IZULU DANCE THEATRE & MUSIC—"Sina," from the Zulu word for "dance" or "rejoice." South African dance and music, with Thuli Dumakude, Thokoza, and Bayeza. Symphony Space. 10/9 at 8.

MOLISSA FENLEY—New solo work, featuring *State of Darkness,* to Stravinsky's *Le Sacre du Printemps.* The Kitchen, 512 W. 19th St. (255-5793). 10/6, 7, 8, 9, 10, at 8:30. $10.

NIKOLAIS DANCE THEATER—Schimmel Center, Pace University, Spruce St. 10/8 at 8. $12, $14.

SEE THROUGH—A new "movement spectacle" by Maria Cutrona, a quintet for three dancers and two drummers, music composed and performed live by Virgil Moorefield; slides by Mark Chimbles, lighting by David Ferri. P.S. 122, 150 First Ave. at 9th St. (477-5288). 10/7, 8, 9 at 9. $8.

SPLIT STREAM—New dance theater in a shared evening. *The Drowning,* by **Melanie Slater,** score by Louis Weingarden. **Aspassia Yaga**'s *In the Rock's Chest,* a duet with Daniel Tai. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/6, 7, 8 at 8; 10/9 at 3. $12.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M) AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M) AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M) AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–-Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E) AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

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EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I–M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DUBLIN'S MIRABEAU—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gaelic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.-Fri. 11:45–4. D Mon.–Sat. 4–11. Pre-theatre D 4:30–7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30–2:30. D Mon.–Sat. 5:30–10:30 p.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

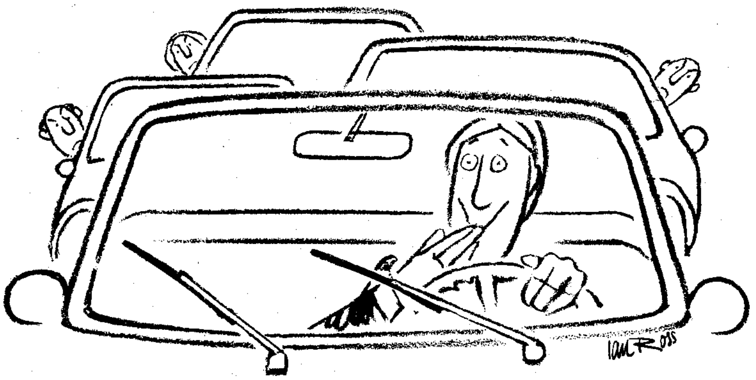
SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to



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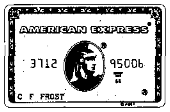

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5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St. (223-9408). Casual. Mexican. Spcls: fajitas, mole pablano, puerco en adobo. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.--Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Tue.–Sat. 11:45–3:30. D Tue.–Sat. 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. Closed Mon. **(M)** **AE.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.--Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pretheatre D 5–8. Post-theatre D 10–1 a.m.Private par-

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LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30, Wed. 11 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed Mon. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Fri. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4:30. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 4:30–11:15. **(M)** **AE, CB, DC.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak swordfish. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 5:30–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

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PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Mandarin/Szechuan/Hunan/Cantonese dishes. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. House D. **(I-M)** **AE, CB, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar 'til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Atheneé (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, *fresh fish, spa cuisine.* Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. *to midnight.* Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

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MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I) AE.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M) AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M) AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M) AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M) AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M) AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M) AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E) AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I). AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E) AE, CB, DC.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

A PAIR OF PARADES—Two special days are just ahead on the calendar: **Columbus Day** is of course by now a city-wide tradition, and so is its parade, on the day itself, 10/10. It starts at noon, and goes up Fifth Ave. from 44th St. to 86th St.... The day before, 10/9, the **United Hispanic American Day Parade** will also march up Fifth from 44th, calling a halt at 72nd.

NOTES FOR OCTOBER CALENDARS—When *isn't* **South Street Seaport Museum** humming with activity? Almost never, on these fine-weather weekends. Coming up 10/8, 9, **Maritime New York: Holding Fast to Tradition,** a festival of nautical arts and skills. You'll see artists and craftsmen at work—ropeworkers, riggers, splicers, sailmakers, decorative painters, woodgrainers, sign painters, figure carvers, fish filleters, even tattoo artists and propeller adjusters. Storytellers, too, and soapbox orators, working boats and maritime films to see, and more. Noon–5 both days (669-9400); $2 reduced Museum admission ... It's **Caribbean Month at the American Museum of Natural History,** and 10/8 and 9, 1–4:30 in the People Center, you can hear "Caribbean Rhythms on Steel," by Herman "Rock" Johnston and family; a talk by Morton Marks on "Salsa: Latin Popular Music"; and dramatized folktales with Cheryl Byron and friends, about "Lore of the African Diaspora." Free with museum admission, and more programs each weekend ... **Chamber Music Associates' Open House,** 10/5 at 8, at the 92nd Street Y, is a meeting for newcomers to attend and learn what the organization is all about—getting instrumentalists together for informal and rewarding music-making sessions. If you play strings or winds, take your instrument along. This meeting is free; yearly membership is $250 (718-434-8401 or 212-744-3874), or write the Y ... **Richard Wagner: The Man, the Times, the Music,** a ten-lecture series at the Metropolitan Museum by the music critic **Dale Harris,** begins at 6 on 10/12, following with consecutive Wednesday programs. Some programs are slide lectures, others come with musical illustrations, and the *Ring* takes center stage. $75 the series, singles if available.

BROWSERS AND BUYERS can choose among a flock of sales and fairs and shows this week. At the Seventh Regiment Armory, Park Ave. and 67th St.: the **New York Armory Antiques Show** will bring in 110 major exhibitors from France, England, Canada, and the U.S., with furniture, art, decorative accessories, from Chippendale to weathervanes, rare books and documents to clocks and Oriental rugs. Dates and hours are 10/5, 4–9 p.m.; 10/6, 7, 8, noon–9; 10/9, noon–6; admission, $6 ... An **Artisans' Fair** is part of **Expressions '88** on the evenings of two major concerts (see listings, page 111). The month-long festival is presented by the Caribbean Cultural Center, to salute Pan-African cultures and peoples. On 10/8, 7–10:30 p.m., the crafts fair will be at Aaron Davis Hall, CCNY, Convent Ave. and 134th St., and on 10/15, you'll find the craftsmen at BMCC's Triplex Theater, downtown at 199 Chambers St.... **Comic books and other collectibles** are there for the browsing, buying, and even swapping, at a marketplace 10/9, in the Madison Room of the Roosevelt Hotel, Madison Ave. and 46th St. Admission's $3 ... The **Autumn Crafts Festival** of the American Arts and Crafts Alliance continues through this weekend (10/10 included), on Columbus Ave. between 77th and 81st Sts. Weavings and ceramics, quilts and toys, one-of-a-kind art pieces and jewelry, and lots more ... The boroughs are in the Columbus Day weekend act, too: An annual Brooklyn Heights delight, the **Promenade Art Show** probably has the loveliest "gallery" setting in the city, along the esplanade from Remsen to Clark Sts., overlooking the harbor and Manhattan skyline. The show is 10/8, 9, 10, 11–6, and you'll see paintings in many media, photography, collage, drawings, as well as crafts of many varieties. Rain dates, 10/15, 16 ... In Queens, the **101st Avenue Merchants Association Street Festival** is set for 10/8, 10–5, on the avenue from Woodhaven Blvd. to 105th St., in the "Little Italy" neighborhood of Ozone Park. Italian (and more) food, rides, arts and crafts, bargain buys, entertainment, and raffles/giveaways from the host businesses ... And two a bit out of town, if you're taking a weekend drive: **Manhasset on Sale** may be the biggest street market in Nassau County! Hundreds of Manhasset people are participating in a community attic-and-garage marketplace to benefit the town's Youth Council and its activities. Antiques and estate jewelry, baked goods and furniture, furs and records, appliances and maps—all on Plandome Rd., Manhasset, 10/8, 9, 10–6. Also family entertainment and refreshments ... The **Nyack Antique and Craft Street Fair,** 10/9, 10–5, is a rain-or-shine event, on the main street and in some parking lots of this across-the-Hudson town.

MOSCOW CIRCUS—Through 10/9, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). The Moscow Circus's first visit to America since 1978, with The Flying Cranes aerialists, the Zolins and their 12 trained bears; "Pied Piper" Alexander Frish; Nikolai Pavlenko and 17 Sumatran tigers; Caucasian horsemen, many others. Tickets, $17.50–$22.50. Last times: 10/4, 6, 7, at 8; 10/5 at 2:30 and 8; 10/8, 9, at 11 a.m., 2:30, 7:30.

NEW YORK EXPERIENCE—This multiscreen cinematic tribute to New York City is celebrating its fifteenth anniversary. It's almost audience participation time, what with sounds, sights, and tactile effects that draw you right into the city's history and its present many-faceted life—business, restaurants, the garment industry, show business, and much more. McGraw-Hill Building, Sixth Ave. at 49th St. (869-0346). Every hour on the hour, Mon.–Thurs. 11 a.m.–7 p.m.; Fri. and Sat. 11–8; Sun. noon–8. $5, children under 12 $3.

TOURS

ART DECO SOCIETY OF NEW YORK—"Downtown Deco,"10/8 at 2. Leaves from the old Customs House at the foot of Broadway at Bowling Green. Tour includes the Barclay-Vesey office building, Irving Trust at 21 West St., and the AT&T Building at 60 Hudson St (formerly the Western Union building). $8 (925-4946).

MUSEUM OF THE CITY OF NEW YORK—10/9, just before 11 a.m., meet at Macy's Herald Square, 34th St. entrance just off Broadway, by the subway entrance, for "The Garment Center and the Question of Zoning." Hope Cooke leads a walk that explores the Seventh Avenue garment district, its history and the plans for development that are endangering its existence. A four-hour tour that includes a stop for lunch (buy your own). $10 (534-1672).

NEW YORK WALK-ABOUT—10/8 at 10 p.m., **Nocturnal New York, Shadows of Eventide.** Registered participants will be informed of meeting place. 10/9 at 11 and 2, **Greenwich Village Part 2, A Personality of Its Own.** Meet on the S.W. corner of Waverly Place and Sixth Ave. Also 10/9 at 11 and 2, **Stuyvesant Square/Gramercy Park, Islands of Gentility.** $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

THE WORLD OF SAMUEL FRAUNCES—A walk hosted by Fraunces Tavern Museum, around some sites in Lower Manhattan associated with the 18th-century New Yorker—the taverns he operated, the firms of merchants and artisans he dealt with in the pre-Revolution city. 10/9 at 2; meet at the present Fraunces Tavern Museum, 54 Pearl St. (425-1778). $2.50; children under 12, students, and seniors $1.

JEWISH NEW YORK CITY—Walks with author-historian Oscar Israelowitz; 10/9, 16, 23. At 10:30 a.m., **Jewish Wall Street,** to visit the first synagogue, Jerusalem Grove, Emma Lazarus's plaque, the site of the new Holocaust Memorial; $10. At 1:30 p.m., **Lower East Side,** with stops at the Forward building, the Eldridge Street Synagogue, Orchard St., Guss's Pickles, and a kosher-wine-tasting; $10. To reserve: 718-951-7072.

TOURS OF OLD BROADWAY—Series of four, which began 9/24, with the Brownstone Revival Commitee's historian Joe Zito. Note: 10/22 is rain date, because if any one tour is rained out, it will be moved to the following week (561-2154). Scheduled (at press time) for 10/8, 10:30 a.m.–1: 14th–34th Sts.; meet at Broadway and Union Square Park; $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 10/9, 11 a.m.–3:30: the **Jewish Lower East Side;** $15. 10/9, 11 a.m.–4: the **Far West Village;** $10. 10/9, 1–4: **Seagate,** a private community in Brooklyn; $13. 10/9, 1–4: **14th Street Studio Complex,** home to craftsmen; $15.

PEDDLER'S PACK WALKING TOUR—Sun. through 10/30, at 1: Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., public baths, a yeshiva, other sites. $12, children $6 (431-0233).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. 10/8, 15, 22, 29 at 6: **Ye Olde Tavern Tour**; meet at the monument to Peter Cooper at Cooper Union, Astor Pl., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks ... 10/8, 15, 22, 29 at 7: **Ghosts After Sunset;** meet for the cocktail hour at 6, at Sunset Strip, 113 Horatio St. at West St.; your second drink is free ... 10/8, 15, 22, 29 at 2: **Famous Murder Sites;** meet in front of No. 2 Columbus Circle, N.Y. Convention and Visitors Bureau ... 10/9, 16, 23, 30 at 2: **Hollywood on the Hudson;** meet at Sunset Strip, 113 Horatio St. at West St.... 10/8, 29, 30 at 2: **Ghosts of Greenwich;** "haunted Village tour, for those not quite brave enough to meet the spirits after dark"; meet at Washington Square Arch, Fifth Ave. south of 8th St.... 10/9 at 2: **East Village Ghosts;** meet at the Peter Cooper Monument, Astor Place on the Cooper Union grounds.

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum first and third Thur. of each month through 10/20. 10/6, 6 a.m.–7:30 a.m.: Enjoy a Manhattan-clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2, and 3. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/8, 1–3:30: "Ecology of Meadows, Woods, and Waters." Meet at the Picnic House, Prospect Park, PPW and 5th St., Brooklyn, for a family-oriented program that takes you through some park habitats; Tom Oppecker is the leader; $4, seniors and children $2 (718-788-8549).

BROOKLYN HISTORICAL SOCIETY—10/8 at 11 a.m., a walking tour in **Sunset Park,** with architectural historians Justin Ferate and John Kriskiewicz; visits Finn Town and Eighth Ave.'s Chinatown; a Scandinavian lunch winds it all up—not included in the $5 fee; meet at 45th St. station on the RR line, Fourth Ave. and 45th St., mezzanine level by the map . . . 10/9 at 1: **Autumn at Green-wood Cemetery,** with William and Margaret Ward; tales of the noted burying ground, historical and present; meet at the main gates, Fifth Ave. and 25th St., near the 25th St. RR station; free (718-624-0890).

BROOKLYN BIRD CLUB—10/8, 8:30 a.m., meet at the 25th St.-Fifth Ave. entrance to Green-wood Cemetery, to look for the winged inhabitants. $2.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 10/8, Kissena Park, Queens. 10/9, Alley Pond Woods, Queens.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 10/8 at 2, meet at 585 Third Ave., N.E. side of 53rd and Third, for a walk across town on 53rd to the West Side, past museums, a vest-pocket park, skyscrapers, and churches; $1. 10/9 at 9 a.m., meet "under cover" at the ATT building, 56th St. and Madison Ave., for a walk that ends at the Cooper-Hewitt Museum at 91st St. and Fifth Ave., visitng landmarks along the way; $1.

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). **National League Playoff Series,** at New York Mets. 10/7 at 8; 10/8 at noon; 10/9 at 8. $25, $30.

STEPS—50 Mile Run, 10/8 at 9 a.m. Runners of all ages and paces are invited to participate in this race, which begins and ends at 90th St. & East Drive. NYRRC, 860-4455. $6-$12 . . . **Brooklyn Biathlon,** 10/9 at 8 a.m. Approximately 800 competitors are expected for this 3.4-mile run around Prospect Park, 18-mile bicycle race, and second 3.4-mile run. Begins and ends at Parkside and Ocean Aves., in Prospect Park. 212-289-4113 . . . **Staten Island Half-Marathon,** 10/9 at 9 a.m. All runners can compete in this 13.1-mile warm-up to the Marathon. Begins at intersection of Bay and Tappan Sts., and ends at Bay St. and Tappan Park. NYRRC, 860-4455. $6-$15.

HOCKEY—Rangers, Madison Square Garden (563-8000). 10/10 at 7:30: vs. New Jersey. $11-$30.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time at 1. $2.50, Grandstand; $5, Clubhouse. Featured: 10/7, Temple Gwathmey 'Chase; 10/8, JOCKEY CLUB GOLD CUP (WFA); 10/8, Rare Perfume; 10/8, Kelso Hdcp.; 10/9, Turf Classic (WFA); 10/9, Vosburgh; 10/10, Athena Hdcp.

REGATTA—International Yacht Club Challenge, 10/7, 8, 9 at 11 a.m. Twenty foreign teams will compete to determine the world's best sailing club. Racing boats will depart from the South Street Seaport at piers 15 and 16 on all three days. For information, 619-3656. COMPILED BY EDNA LAROCHE

CHILDREN

RE-CREATING RADIO—A workshop where children ages 7-14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 10/8: Mystery. Workshops are from 10 a.m.-11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

FUNZAPOPPIN MAGIC SHOW—Michael Taubenslag Productions. 10/9 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50, reserve.

BACK STAGE, ON STAGE—*Of Muppets and Men: The Making of the Muppet Show.* A look at how Muppets are made and operated; *The Muppet Show,* with Harry Belafonte. 10/8 at 12:30 and 3. The Museum of Broadcasting, 1 East 53rd St. (752-4690). Children, $2; adults, $4.

FILMS—An eight-week Asian/American series for children ages 5-10. *I Know an Old Lady Who Swallowed a Fly; The Legend of Salt; The Stolen Necklace; Urashima Taro; The Shoemaker and the Elves.* Wed. at 4; Sat. at 2:30. 10/5-11/26. Chatham Square Branch of the Public Library, 33 E. Broadway (925-8685). Free.

SECRET OF THE CARDBOARD ROCKET—Two children build a rocket, then take off for a tour of the planets. 10/8 at noon. American Museum Hayden Planetarium, Central Park West at 81st. St. (769-5919). $2; adults $3.75.

BOOKS OF WONDER—A William Joyce exhibit featuring artwork from many of his picturebooks. 10/6-10/20. Mr. Joyce will also give a talk on his brand of illustration on 10/8 at noon. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free. . . . Storytelling, 10/9 at 11:30 a.m. Three stories will be read, all ages invited. 464 Hudson St. (989-3270). Free.

PUPPET PLAYHOUSE—*Po-ho & His Dog* performed by Harry Corty. 10/8, 9 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (879-3316). $3, reserve.

LINCOLN SQUARE GALLERY—An exhibition of artwork by foster children from Asia, Africa, and Latin America. 10/11-10/29. 250 W. 65th St. Gallery hours are Mon.-Sat. 1-5; Thurs. 1-7. Free.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. starting 10/8-11/19, at 1 and 3:30; Sun. 11/13, 20, 3:30 only. Hartly House Theatre, 413 W. 46th St. (666-1716). $5, reserve.

PETER AND THE WOLF/THE FROG PRINCE—The famous fairy tales are told with life-sized marionettes and are accompanied by music. Every Sun. at 1 and 3 beginning 10/9. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). Children, $3.75; adults, $4 (reserve).

MOUSE MANIA—Two classic cartoons will be shown in celebration of Mickey Mouse's 60th birthday. 10/10 at 1 and 3. Snug Harbor Cultural Center, 1000 Richmond Terrace (718-448-2500), S. I. $5, $3.

SPECIAL EXHIBITS—A Child's View—Artwork by New York City schoolchildren, through 11/13. **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy biplane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5, Sun. and holidays, 1-5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/8, 1-2:30: Leaf Creatures. Create creatures from leaves, seeds, and pine needles. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 10/8, 1:30-3. Scraps to Stationary. Make decorative paper from scraps and natural objects. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 10/5, 12 at 10:30 a.m.: Storytelling for ages 3-5 with Getchie Argetsinger. **Yorkville** branch, 222 E. 79th St. (744-5824). 10/11 at 3:30: Batik workshop with Astrith Deyrup. **St. Agnes** branch, 444 Amsterdam Ave. (877-4380). 10/6 at 3:30: Batik Workshop at the **George Bruce** branch, 518 W. 125th St. (662-9727). 10/6 at 4: "The Germain/Lilly Learning Lyceum and Musical Medicine Show." A program about music and sound for ages 6-12. **Muhlenberg** branch, 209 W. 23rd St. (924-1585). 10/7 at 10:30 a.m.: Toddler Storytimes. Two-year-olds must be accompanied by an adult. Reserve. **96th St.** branch, 112 E. 96th St. (289-0908). 10/11 at 10:30 a.m.: Storytelling with Getchie Argetsinger. **Riverside** branch, 190 Amsterdam Ave. (877-9186) . . . **The Bronx:** 10/5, 12 at 4: Tap Dancing Workshop for ages 8 and up. **Riverdale** branch, 5540 Mosholu Ave. (822-8239). Most programs require registration and are subject to change.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904)."Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. Through 10/16. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2. Museum will be closed for renovation from 10/16-11/1.

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). Every hour on the weekends, 10 a.m.-5, children's activities. Free with Museum admission. Museum hours: 10 a.m.-5, daily; $5, adults; $4, seniors; $3, students; $2, children.

NEW YORK BOTANICAL GARDEN—Southern Blvd. and 200th St. (220-8700), Bronx. Starting 10/4-1991: "From Seeds to Cereal." Where cereal comes from and how it is grown. $2.50, adults; $1.25, children. Garden hours Tues.-Sun. 10 a.m.-4.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 232). Movies for young viewers and their families. 10/8 at 3: *The Amazing Colossal Man*; *Dr. Jekyll and Mr. Hyde.* $1; adults $3. Register, reserve.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 10/8-10 at 2: Claymation. The technique that brings Gumby and the California raisins to life. 10/8-10 at 3: Animation techniques are demonstrated. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. "Biology," the invisible world up close. Wed.-Sun., 10 a.m.-5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 10/8, 9 at 2: "People Power." Children 5 and older can be part of an express sound train that travels between stations using sounds and body movements. 10/10 at 2: "The 3-D Show," for ages 5 and older. 10/10 at 2: "Ukulele Lady," for ages 3 and older. Reserve. Through October: "Tales in Tall Trees," an exhibit about storymaking located in the first floor gallery. Listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Clockworks Sound Arcade," a lively exhibit where children activate sound and light mechanisms to create unique rhythms and patterns. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "B Is For Building," designed to introduce children to building design, structure, and environment. Hours: Wed.-Fri., 1-4; also, Sat.-Sun., holidays, 11 a.m.-5. $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 10/5 at 3:15: Greenhouse Treasure Hunt; 10/6 at 3: Color Creations; 10/7 at 3: Explorers Explain; 10/8 at 1:30: Speaking Spirits; 10/9 at 3:15: Color Creations; 10/10 at 3:15: Explorers Explain; 10/10 at 1:30 and 3: *Rags, Bags, and Dragons.* New Exhibits starting 10/1:"Early Learners Area,"—Children 5 and under can use building blocks, an adventure platform, and participate in different activities. "Music Studio"—A space where children can practice with traditional musical instruments, includes a walking piano. "Doctor Dimension and the Rulers of the Universe"—An exhibit in which children meet Doctor Dimension and explore measurements by building with tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Under Your Feet"—Children explore geology, crystals, and soil with microscopes. "Boneyard"—Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours daily except Tue. 2-5 p.m.; Weekends and holidays 10 a.m.-5. Donation. COMPILED BY EDNA LAROCHE

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 10/5: Peter Hand Group. 10/6: Patrick Poladian Group. 10/7, 8: Ralph Lalama and Pete Malinverni Quartet. 10/9: John Jacobson and Herb Colley. 10/10: Blues nite with Marty Roberts. 10/11: Rob Arkin Group. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). 10/5: Dave Frishberg. 10/6–9: Stephane Grappelli. 10/11–16: Sarah Vaughan. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/5: Hothouse Flowers. 10/6, 7: John Hiatt and the Goners. 10/9: *A Night At The Races ... Or Much Ado About Nothing* featuring Jim Morris and Tom Paxton. 10/11: Jack Bruce. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/8: Pianist Tommy Flanagan with Ray Drummond. 10/10–15: Joanne Brackeen with Cecil McBee. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 10/5: Amy Duncan's Brass Tacks 10-Piece Band. 10/6: The Jon Gordon Trio. 10/7, 8: Metropolitan Bopera House. 10/10: The Widespread Jazz Orchestra. 10/11: Barbara Lea with Loren Schoenberg. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/9: Benny Carter Quartet. 10/10: Hamiet Bluiett Telepathic Big Band. 10/11–16: Harry "Sweets" Edison with the Junior Mance Trio. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/6: Comedy night with Carol Skolnick, Elliot Straus, Matthew Burke, Max Singer and Denise Simone. 10/8: Andy McGann, Brian Conway and Felix Dolan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/6: Urban Earth featuring Harvie Swartz. 10/7–9: Morgana King. 10/11–16: The Ron Carter Nonet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FLUTIES—89 South St., Pier 17, South St. Seaport. (693-0777). Through 11/5: Thu. and Sat. from 9–1 a.m., Fri. 8–midnight: Jazz-clarinetist Rick Hardeman and his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 10/5–9: Jane Jarvis with Milt Hinton; 10/10: Dick Hyman with Ruby Braff; 10/11–16: Ralph Sutton. Sets Tue.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/5, 6: Peter Madsen. 10/7, 8: Armen Donelian Trio. 10/11–13: David Leonhart. **Upstairs:** 10/7 at 8: "One Man Band" with James Lecesne; followed by Joannie O'Keefe at 10; and Tommy Koenig "The Living Experiment" at 11:45. 10/8 at 7:30: Marta Sanders; followed by Cabaret with Ron White and Mario Cantone at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/5: Mike Renzi Trio with Grady Tate. 10/6: Keller & Edwards. 10/7: Microscopic Septet. 10/8: Ken Peplowski Quartet. 10/10: Brazilian Fantasy. 10/11: Frank Underwood. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/10: Pianist Harry Connick, Jr. 10/11–15: Pianist Russ Kasoff with Michael Moore on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/6, 7: Naked City with John Zorn, Fred Frith, Wayne Horvitz, Bill Frisell and Jeoy Baron. 10/10: Roy Nathanson, Curtis Fowlkes and the Jazz Passangers. 10/11: Evan Parker Solo. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 10/6–8: The "Wildman" Bobby Enriquez, Thu.–Sat. from 10. 10/13–15: Joe Locke, Victor Jones, Alex Foster, Ed Howard and Mitch Stein. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/8: Singer Mel Torme returns with *It's Autumn in New York*, Tue.–Sat. at 9 and 11. Closed Sun. 10/11–15: Singer/songwriter Paul Williams. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 10/5: New York Voices. 10/7, 8: Art Blakey and the Jazz Messengers. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Red Blazer Dixie Dance Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 10/7: Aswad. 10/8: David Lindley and El Rayo -X. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/5: The Ben-Wa Boys. 10/6: Jimi J and the X-ray. 10/7: War Babies with Mark Newman. 10/8: BAC with Pat Thrall. 10/9: Lance Larson and the Heat. 10/10: Bop-Along Cassidy. 10/11: The Rookies. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 10/5–9, 11–16: Art Farmer Quintet featuring Clifford Jordon. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/6–8: Chuck Jackson, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/5–9: Chuck Mangione. **Terrace:** 10/5–23: Pianist Bobby Dorough with Bill Takas on bass. 10/10: Gail Wynters with pianist Roger Kellaway and Jay Leonhart on bass. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m.**Comedy Stop at the Top** (982-9292). 10/7 8: Noo Yawk Tawk - improvisational comedy troup; Vic Allen. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/9: The Mingus Dynasty Band. 10/10: Mel Lewis and the Jazz Orchestra. 10/11–16: Pianist Dorothy Donegan with Dave Jackson on bass and Ray Mosca on drums. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 10/5: The Steve Slagle Highlife Band with Dave Stryker, Richard Sussman, Kip Reed, Steve Johns and Kevin Burrell. 10/7: The Ralph Moore Quartet. 10/8: Glenn Alexander with Scott Healy. 10/9: Blue Bilongo. 10/10, 17: Bobby Sanabria and Ascension. 10/11: Rio/N.Y. featuring Edison Machado. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 10/5: Singer Paula Lockheart. 10/6–9: The Joe Newman Quartet. 10/10: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 10/11: Bill Jacobs Ensemble. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/8: Pianist Dick Katz with Michael Moore on bass. 10/9–15: Pianist John Campbell with Jay Anderson on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/5: House of Usher; Dots Will Echo. 10/6: Pentangle; Aztec Two Step. 10/7, 8: Roomful of Blues. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 10/5: Paul Gabriel with 9 Below Zero. 10/6: Blues Jam featuring Hudson River Rats. 10/7: Max Creek. 10/8: Reckless Sleepers. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 10/9: Comedienne Pudgy. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 10/5: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring George Sheehan, Sophie Dawn and Skip Palma. Showtime 7 p.m. **AE, CB, DC, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/9: Mike Saccone, Adrienne Tolch, Barry Weintraub, Scott Bruce, Danny Curtis and Mike Eagan. 10/10–16: Gary De Lena, Scott Bruce, Sam Greenfield, Peter Fogel, Mike Eagan, and Danny Cur-

SOLUTIONS TO LAST WEEK'S PUZZLES

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STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION (required by 39 U.S.C. 3685) for October 3, 1988, of *New York* Magazine, published weekly (50 issues per year) at 755 Second Avenue, New York, New York 10017, and having headquarters and general business offices at 755 Second Avenue, New York, New York 10017 (County of New York).

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I certify that the statements made by me above are correct and complete.

Edward Kosner
Publisher

tis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/5: Comedian Terry Day and magician Imam. 10/6: Terry Day and magician Torkova. 10/7, 8: Comedians Keith Thomas and Jack Young. 10/11: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/9: Dwayne Cunningham, Maxine Lapiduss, Taylor Mason, and Spanky. 10/11–16: Thom Curley, Sue Kolinsky, Eric Kornfeld, and Steve Skrovan. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 11/5: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/5: Stanley Turrentine. 10/6: Baba Olatunji and his Drums of Passion. 10/7: Brazilian Energy. 10/8: Mikata. 10/9: Pe De Boi. 10/11: Spice. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 10/15, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: The Master/Mistress of Disguise Charles Pierce in his Farewell Cabaret Engagement. 10/5 at 11: Penny Arcade. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 10/6: Charles Cermele. 10/7, 8: Joe Morra; *"It's Not Just Comedy . . . ."* 10/9: Marieann Meringolo; Jenny Seham. 10/10, 11: Mark Thompson; The Radio Show. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/5: Michael McQuary is Matinee Idol; Mr. Ruby Rims. 10/6: Sally Mayes; Michael McAssey. 10/7: Jamie DeRoy; Nancy Timpanaro. 10/8: Heather Macrae; Lois Sage. 10/9: Jill Cohen. 10/11: Greta; Beverly Hills. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/5: David Vaughn and Al Carmines. 10/7: Barbara Lea with pianist Wes McAfee. 10/8: Judy Kreston and David Lahm. 10/10: Zeffiro and Wilson. 10/11: Margaret Avery with the Dean Burris Trio. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 10/5 at 9: Singer Diane Grosjean. 10/6 at 9: Singer Rita Murray; Benji at 11. 10/7 at 9: Singer Rita Garrett. 10/8 at 9: Comedienne Gail Lawrence. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 10/6 at 8, 10/7, 8 at 10: *Eavesdropping On Tables,* by Jon Teta, featuring Terry Ashe-Croft, Tom Demming, Henderson Gilleland, Jerry Holste, Gianin Loffler, Kevin Osborn, Joel Parsons, Paula Pizzi, Rosemary Sciarrone and Wanda Tissaw. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 10/29: Singer-pianist Ronny Whyte returns, Tue.–Sat. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 11/19: Jazz pianist Larry Vuckovich, Mon.–Sat. 5–9, followed by the Helcio Milito Trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.–Sat., 7:30–11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 10, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through October: Pianist Rich Siegel with Bob Renino on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/5 at 8: Impressionist Deb Armelino. 10/7 at 8 and 10: *Life Is Not Like The Movies,* musical revue. 10/8 at 10: *Call Me Ethel,* starring Rita McKenzie. 10/9 at 8: Merle Louise; Tony Vellela at 10. 10/10 at 8: Cayte Thorpe; Merle Louise at 10. 10/11 at 8: Joe Simmons; People with Aids Theater Workshop at 10. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with Freddy Cole, the younger brother of Nat "King" Cole with Eddie Edwards on bass and Ed Zad on guitar, through 10/8. Shows Mon.–Fri. at 9 and 11, Sat.–Sun. 9, 11 and 1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat., Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Richard Currier plays every Tue.–Fri. from 9–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Oct. 5

3:00/WNCN—Respighi: *Pines of Rome;* **Boccherini:** Qnt. in E-Flat, Op. 29, No. 5.

WNYC—Hindemith: Horn Sonata; **Harris:** Cto. for Amplified Piano, Brass, Strings, Basses, and Percussion.

WQXR-AM/FM—Debussy: Sonata No. 2 for Flute, Viola, and Harp; **Haydn:** Cello Cto. in C.

4:00/WNCN—Tchaikovsky: *Sleeping Beauty:* Op. 66; **A. Marcello:** *Le Cetra:* Cto. Grosso No. 5 in B-Flat.

WQXR-AM/FM—R. Strauss: *Till Eulenspiegel:* "Merry Pranks"; **Telemann:** Suite in F.

5:00/WNCN—Vaughan-Williams: Suite of English Folk Songs.

6:00/WNCN—Gershwin: Variations on *I Got Rythm;* **Holst:** Lyric Movement for Viola and Small Orch.

7:00/WNCN—The Los Angeles Philharmonic. Kurt Sanderling, conductor; pianist Elizo Viradze. **Wagner:** *Lohengrin:* Prelude to Act I; **Mozart:** Piano Cto. in E-Flat; **Brahms:** Sym. No. 2.

8:05/WQXR-AM/FM—Mozart: Violin Cto. No. 5 in A, "Turkish"; **Chausson:** *Poeme.*

9:00/WNCN—Schubert: Qt. No. 14 in d, "Death and the Maiden"; **J. M. Bach:** *Cantata es ist ein grosser Gewinn.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Oct. 6

3:00/WNYC—Gounod: *Faust:* Ballet Music; **Nielsen:** Fantasia for Oboe and Piano No. 2.

WNYC—Bartok: *Allegro Barbaro;* **Vaughan Williams:** Sym. No. 6.

WQXR-AM/FM—Mendelssohn: Piano Cto. No. 2 in d; **Dvorak:** Serenade in d, Op. 44.

4:00/WNCN—Dvorak: "Carnival" Ov., Op. 92; **F. Couperin:** *Le Parnasse ou L'Apothéose.*

WQXR-AM/FM—Delibes: *Coppelia:* Ballet Suite; **Rossini:** Introduction, Theme, and Variations.

5:00/WQXR-AM/FM—Bach: Brandenburg Cto. No. 3 in G.

7:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Bach:** Sonata for Violin and Harpsichord No. 4 in c.

WNYC—"The Chamber Music Society of Lincoln Center." **Mozart:** String Qnt. in E-Flat; **Shostakovich:** 7 *Romances on Poems by Alezander Blok,* Op. 27; **Dohnanyi;** Qnt. for Piano and String No. 2 in E-Flat, Op. 26; **Mozart:** String Qt. in C.

WQXR-AM/FM—"The Marine Midland Chamber Music Festival." Featuring the New York Virtuosi Chamber Symphony.

8:05/WQXR-AM/FM—Telemann: Violin Cto. No. 8 in G; **Elgar:** Serenade in e for Strings.

9:00/WNCN—Schubert: Piano Qnt. in A, Op. 114, "Trout"; **G. B. Vitali:** Sonata for Organ and Strings in d.

Fri., Oct. 7

3:00/WNCN—Wagner: *Siegfried:* "Idyll"; **Rimsky-Korsakov:** *Mlada:* "Procession of the Nobles."

WNYC—Francaix: Rhapsody for Viola and Small Orch.; **Scarlatti:** Sonatas.

WQXR-AM/FM—Mozart: Flute Cto. in C; **Prokofiev:** Piano Cto. No. 3 in C.

4:00/WQXR-AM/FM—Milhaud: *Suite Francaise;* **Handel:** Cto. Grosso in c, Op. 6, No. 8.

5:00/WNCN—Beethoven: *Creatures of Prometheus:* Op. 43; **Alkan:** March, Op. 37, No. 1.

WQXR-AM/FM—Liszt: Hungarian Rhapsodie No. 5 in e.

7:00/WNCN—Stravinsky: "Firebird" Suite; **Chopin:** Mazurka No. 50 in a.

WNYC—"High Performance." Featuring The Modern Jazz Quartet and the New York Chamber Symphony.

8:05/WQXR-AM/FM—Saint-Saëns: *Carnival of the Animals;* Cello Cto. No. 1 in a.

9:00/WNCN—Gershwin: Cto. for Piano in F; **Roman:** *Drottningholm Music.*

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomsted, conductor; cellist Yo-Yo Ma. **Piston:** Toccata for Orchestra; **Elgar:** Cello Cto. in e, Op. 85; **Brahms:** Sym. No. 1 in c, Op. 68.

Sat., Oct. 8

10:00 a.m./WNCN—Debussy: Epigraphes Antiques; **J. Strauss Jr.:** *A Night in Venice:* Ov.

WNYC—Handel-Beecham: "The Faithful Shepherd" Suite.

10:04 a.m./WQXR-AM/FM—Respighi: *Old Dances and Airs,* Suite No. 3; **Haydn:** Piano Sonata No. 40 on G.

11:00 a.m./WNCN—Tchaikovsky: Variations on a Rococo Theme for Cello, Op. 33; **Various:** German Festive Sonatas.

WNYC—Weber-Berlioz: *Invitation to the Dance;* **Berlioz:** *Harold in Italy.*

11:04 a.m./WQXR-AM/FM—Chabrier: "Pastoral" Suite; **Albeniz:** *Suite Espanola.*

12:00/WNYC—Pfitzner: *Katchen von Heilbronn:* Ov.; **Furtwaengler:** Sym. No. 3; **Szymanowski:** Violin Cto. No. 2.

12:04/WQXR-AM/FM—Barber: Violin Cto.

1:00/WNCN—Hanson: Sym. No. 2, Op. 30, "Romantic"; **Haydn:** Trio No. 3 in G, "London."

WQXR-AM/FM—"Saturday Afternoon at the Opera." **Puccini:** *The Girl of the Golden West* (Neblett, Domingo, Milnes, Orch. of the Royal Opera House/Mehta).

4:00/WNCN—Mozart: *Don Giovanni:* **Mendelssohn:** Sym. for Strings No. 3 in e.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." **Mozart:** Qt. in D; **Tovey:** Variations on a Theme by Gluck, Op. 28; **Bergsma:** Qnt.; **Beach:** Theme and Variations, Op. 80.

6:00/WNCN—Gluck: *Orfeo et Euridice:* "Dance of the Blessed Spirits"; **Pezel:** Sonata "Hora Decima" No. 14.

8:00/WNCN—Danzi: Sonata for Horn and Piano in E-Flat, Op. 28; **D. Scarlatti:** Sonata in E.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yuri Temirkanov, conductor; pianist Leon Fleisher. **Britten:** Variations and Fugue on a Theme of Purcell, Op. 34; **Ravel:** Piano Cto. for the Left Hand; **Stravinsky:** *The Rite of Spring.*

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, Op. 56, "Scotch."

Sun., Oct. 9

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. in e; **Aguado:** Polonaise, Op. 2, No. 2.

WNYC—Mozart: String Qt. No. 6; **Brahms:** Sym. No. 4.

10:04 a.m./WQXR-AM/FM—Beethoven: Piano Cto. No. 2; **Ravel:** *Mother Goose.*

11:00 a.m./WNCN—Bizet: *L'Arlesienne:* Suite No. 1; **Liszt:** *Années de Pèlerinage:* "Deuxième Année."

WNYC—"Saint-Saëns Birthday Program."

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; Trumpeter Adolph Herseth. **Husa:** Cto. for Trumpet; **Bartok:** *Miraculous Mandarin:* Op. 19; **Brahms:** Sym. No. 4 in e, Op. 98.

WNYC—"The Opera Box." Featuring baritone Mattia Battistini.

1:04/WQXR-AM/FM—Bach: Cto. in d for 2 Violins; **Sibelius:** Sym. No. 4.

3:04/WQXR-AM/FM—The New York Philharmonic. Klaus Tennstedt, conductor; Radu Lupu, pianist. **Beethoven:** Piano Cto. No. 3; Sym. No. 3, "Eroica."

6:00/WNCN—Tchaikovsky: *Mazeppa:* "Cossack Dance"; **Vivaldi:** Cto. for 4 Violins, Cello, and Strings in b.

8:00/WNCN—Bach: English Suite No. 4 in F; **Schumann:** *The Bride of Messina:* Op. 100.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Grieg:** *Peer Gynt* (Bonney, Sande, Malmberg, Goteborg Sym. Orch./Jarvi).

Mon., Oct. 10

3:00/WNCN—Bach: Chaconne in d; **Milhaud:** *Scaramouche:* Introduction.

WNYC—Ireland: *A Downland Suite;* **Verdi:** *Requiem.*

WQXR-AM/FM—Beethoven: Sym. No. 8.

4:04/WQXR-AM/FM—Vivaldi: Guitar Cto. in D; **Tchaikovsky:** *Eugene Onegin:* "Polonaise," and "Waltz."

5:00/WNCN—Mozart: Sonata for Piano No. 11 in A; **Sor:** Fantaisie on *Ye Bans and Braes,* Op. 40.

7:00/WNCN—Sibelius: "Karelia" Suite, Op. 11; **Stravinsky:** *Five Easy Pieces.*

WNYC—National Symphony Orchestra. Mstislav Rostropovich, conductor. **Bach:** Suite No. 1 for Orch; **Shostakovich:** Sym. No. 13, "Babi Yar."

8:05/WQXR-AM/FM—"Symphony Hall." **Chopin:** Piano Cto. No. 1; **Verdi:** *Aida:* "Triumphal March."

9:00/WNCN—Mozart: Sym. No. 40 in g; **Beethoven:** Piano Trio in B-Flat.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gennady Rozhdestvensky, conductor; Paul Magi, violinist. **Haydn:** Sym. No. 45, "Farewell"; **Schnittke:** Sym. No. 1.

Tue., Oct. 11

3:00/WNCN—Prokofiev: Sym. No. 1 in D, Op. 25, "Classical"; **Castaldi:** Lute Works.

WNYC—Milhaud: String Qt. No. 1; **Sor:** *Souvenir de Russie:* Op. 63.

WQXR-AM/FM—Haydn: Sym. No. 96, "The Miracle."

4:00/WQXR-AM/FM—Wiren: Serenade for Strings; **Vivaldi:** Cto. in d for Flute, Violin, and Strings; **Liszt:** *Hungarian Fantaisia.*

5:00/WNCN—Vivaldi: *Four Seasons:* "Winter", Op. 8, No. 4; **Rachmaninoff:** Preludes.

7:00/WNCN—Ravel: *Bolero:* **Mozart:** Prelude and Fugue for String Trio No. 6 in f.

WNYC—The Brooklyn Academy of Music. **Hadyn:** String Trio in G, Op. 53; **Schubert:** *Fruhlingsglaube;* **Schumann:** *Die Lotus Blume;* **Rachmaninoff:** *The Pied Piper;* **Dvorak:** Piano Qt. in E-Flat, Op. 87.

8:05/WQXR-AM/FM—"Symphony Hall." **Dvorak:** Sym. No. 7; **Bach:** Suite No. 3, "Air."

9:00/WNCN—Stravinsky: *Petrouchka:* **Beethoven:** Variations on *Là ci darem* in C.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor; pianist Yefim Bronfman. **Hindemith:** Philharmonic Cto.; **Bartok:** Piano Cto. No. 2; **Stravinsky:** "Dumbarton Oaks" Cto.; **Kodaly:** Cto. for Orch.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, OCTOBER 5–7 and OCTOBER 10–11

2 **WCBS** 975-4321
4 **WNBC** 664-4444
5 **WNYW** 535-1000
7 **WABC** 887-7777
9 **WWOR** (201) 330-2153
11 **WPIX** 949-1100
13 **WNET** 560-2000
21 **WLIW** (516) 454-8866
31 **WNYC** 669-7800
H **HBO** 512-1208
M **CINEMAX** 512-1208
N **UPTOWN** 304-3000
S **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *New Jersey Network News* (except Mon.)
Mon.: *Currents*
M Thu.: **Movie:** *Sorry, Wrong Number*
Fri.: **Movie:** *Safe at Home!*
Tue.: **Movie:** *Angels Over Broadway*
S Thu.: *Divorced Kid Blues*

6:05 a.m.
S Tue.: **Movie:** *A Hard Day's Night*

6:30 a.m.
2 4 News
5 *Popeye*
9 *Popeye*
11 *Tom and Jerry*
13 *MacNeil/Lehrer* (except Mon.)
Mon.: *This Old House*
H Thu.: *A Desperate Exit*
Fri.: *Lights! Action! Camera!*
S Fri.: **Movie:** *I Own the Racecourse*
Mon.: **Movie:** *The Elm-Chanted Forest*

6:45 a.m.
21 *A.M. Weather*
H Tue.: *The Phantom of the Opera*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *Kids on Kids on Kids*
Mon.: *Princess*
M Wed.: **Movie:** *I Was a Male War Bride*
Mon.: **Movie:** *80 Steps to Jonah*
S Wed.: **Movie:** *In Search of a Golden Sky*
Thu.: **Movie:** *Out of the Shadows*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
M Thu.: **Movie:** *Only Angels Have Wings*
Fri.: **Movie:** *In a Lonely Place*
Tue.: **Movie:** *She Wouldn't Say Yes*
S Tue.: **Movie:** *Superman II*

8:00 a.m.
9 *Gumby*
11 *G.I. Joe*
21 *Sesame Street*
H Wed.: **Movie:** *Mussolini: The Decline and Fall of Il Duce* (Part 1)
Thu.: **Movie:** *Mussolini: The Decline and Fall of Il Duce* (Part 2)
Fri.: **Movie:** *Breaking Away*
Mon.: **Movie:** *Three Amigos!*
Tue.: **Movie:** *Defence of the Realm*
S Fri.: *Boys and Girls*
Mon.: **Movie:** *In Search of a Golden Sky*

8:30 a.m.
9 *My Little Pony*
11 *Bionic Six*
13 *Mister Rogers*
S Fri.: **Movie:** *Sherlock Holmes and the Mask of Death*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 *Family Medical Center*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional School Service* (concludes at 3)
31 *Body Pulse*
M Wed.: **Movie:** *Pinky*
Mon.: **Movie:** *Cry of the Werewolf*
Tue.: **Movie:** *The Naked Prey*
S Wed.: *Eric Clapton & Friends*

9:30 a.m.
2 *The Judge*
5 *Divorce Court*
9 *I Dream of Jeannie*
11 *Fantasy Island*
31 *Body Electric*
H Thu.: **Movie:** *The Gospel According to Vic*
Tue.: *Atlantic Records 40th Anniversary: Part I*
M Thu.: **Movie:** *On a Clear Day You Can See Forever*
Fri.: **Movie:** *Love Has Many Faces*
S Thu.: *Who Spooked Rodney?*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Hour Magazine*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Rhoda*
13 Wed.: *Campaign: The Prime-Time President*
Thu.: *Time to Care*
Fri.: *Evening at the Pops*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! Cover Her Face*
31 Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Wed.: **Movie:** *Peggy Sue Got Married*
Fri.: **Movie:** *Rad*
Mon.: **Movie:** *Transylvania 6-5000*
M Mon.: **Movie:** *Malcolm*
S Wed.: **Movie:** *Kismet*
Thu.: **Movie:** *Ryan's Daughter*
Fri.: **Movie:** *The Rat Race*
Mon.: **Movie:** *Summer and Smoke*
Tue.: **Movie:** *Spinout*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 Wed.: **Movie:** *Banacek: The Vanishing Chalice*
Thu.: **Movie:** *McMillan: Affair of the Heart*
Fri.: **Movie:** *McCloud: Fifth Man in a String Quartet*
Tue.: **Movie:** *McCloud: New Mexican Connection*
11 *Alice*
13 Thu.: *Mark Russell Looks at Campaign '76*
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
H Tue.: **Movie:** *Amityville: The Demon*
M Tue.: *Movie Trivia Show*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Mon.: **Movie:** *McMillan: Easy Sunday Murder*
7 *Growing Pains*
11 *Eight is Enough*
13 *Bill Moyers' World of Ideas*
21 *3-2-1 Contact*
31 *Bill Moyers' World of Ideas*
H Thu.: **Movie:** *Big Shots*
M Wed.: **Movie:** *An American in Paris*
Tue.: **Movie:** *Butch and Sundance: The Early Days*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
13 *Learn to Read* (except Thu.)
31 *New York City Votes*
H Fri.: *Atlantic Records 40th Anniversary: Part I*
Mon.: **Movie:** *The Annihilator*
M Fri.: **Movie:** *A Bullet Is Waiting*
Mon.: **Movie:** *Innerspace*
S Tue.: **Movie:** *Improper Channels*

11:45 a.m.
M Thu.: **Movie:** *Angels Over Broadway*

NOON
2 News
4 *Super Password*
7 *Ryan's Hope*
9 News
11 *Harry O* (except Mon.)
Mon.: *Alice*
13 Wed.: *Innovation*
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *Inside Albany*
Tue.: *G.E.D.*
31 Wed.: *Global Rivals*
Thu.: *Upstairs, Downstairs*
Fri.: *Window on World TV I*
Mon.: *Lonesome Pine Trails*
Tue.: *America's Testament*
H Wed.: **Movie:** *Nadine*
Mon.: *Atlantic Records 40th Anniversary Part I*
Tue.: **Movie:** *The Great Santini*
S Wed.: **Movie:** *Streets of Justice*
Fri.: **Movie:** *Raising Arizona*
Mon.: **Movie:** *Footloose*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *All in the Family*
7 *Loving*
11 Mon.: *Columbus Day Parade*
13 Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Mon.: *A Vous La France*
Tue.: *Espana Viva*
H Thu.: **Movie:** *Amityville: The Demon*
Fri.: **Movie:** *Flowers in the Attic*

1:00
4 *Days of Our Lives*
5 *Bewitched*
7 *All My Children*
9 *Cannon*
11 *Trapper John, MD* (except Mon.)
13 Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Romantic Brahms With Pinchas Zuckerman*
Fri.: *Window on World*
Mon.: *Declarations of Independents*
Tue.: *Masterpiece Theatre: By the Sword Divided*
M Wed.: **Movie:** *Fort Ti*
Thu.: **Movie:** *Miss Grant Takes Richmond*
Fri.: **Movie:** *Chapter Two*
Tue.: **Movie:** *The Great Train Robbery*
S Tue.: **Movie:** *Project X*

1:20
7 Wed.: **Baseball:** American League Championship Series—Game 1

1:30
2 *Bold and the Beautiful*
5 *Gilligan's Island*
13 Wed.: *Reading Rainbow*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
H Wed.: *Kids on Kids on Kids*
Mon.: **Movie:** *Hannah and Her Sisters*
M Mon.: **Movie:** *Who's That Girl*
S Thu.: **Movie:** *Picnic*
Fri.: **Movie:** *Superman II*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Barnaby Jones*
11 *Best Talk in Town* (except Mon.)
13 *French in Action*
31 Wed.: *Will Roger's USA*
Thu.: *Bradshaw On: The Family*
Fri.: *Window on World TV*
Mon.: *European Journal*
Tue.: *Shoulder to Shoulder*
H Wed.: **Movie:** *To Catch a King*
Thu.: **Movie:** *The Secret of My Success*
Fri.: **Movie:** *The Thief Who Came to Dinner*
Tue.: **Movie:** *Peggy Sue Got Married*
S Wed.: **Movie:** *Adventures in Babysitting*
Mon.: *Hail! Hail! Rock N' Roll*

2:30
5 *Real Ghostbusters*
11 *Tom & Jerry* (except Mon.)
13 *Julia Child & Company*
31 Mon.: *Mark Russell Looks at Campaign '76*
M Wed.: **Movie:** *Two Rode Together*
Thu.: **Movie:** *The World's Greatest Lover*

3:00
2 *Guiding Light*
4 *Santa Barbara*

5 *Alvin*
7 *General Hospital* (except Wed. and maybe Mon.)
Mon.: **Baseball:** American League Championship Series—Game 5 (if necessary)

9 *Sweethearts*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Mister Rogers*
31 Wed.: *Madeline Cooks*
Fri.: *European Montage*
Mon.: *All About TV*
Tue.: *This Old House*
M Tue.: **Movie:** *Women of San Quentin*
S Tue.: *Divorced Kid Blues*

3:15
M Mon.: **Movie:** *Making Mr. Right*

3:30
5 *Ducktales*
9 *Dating Game*
11 *Yogi Bear*
13 21 *Sesame Street*
31 *Video Music Box*
H Mon.: **Movie:** *Nadine*
M Fri.: *Movie Trivia Show*

4:00
2 *On Trial*
4 *Donahue*
5 *Double Dare*
7 *Oprah Winfrey Show* (except Wed.)
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: **Movie:** *The Story of Fifteen Boys*
Thu.: **Movie:** *The Quest*
Fri.: *Encyclopedia Volume "C"*
Tue.: *The Phantom of the Opera*
M Thu.: **Movie:** *Jules Verne's Mysterious Island*
Fri.: **Movie:** *Topper*
S Wed.: **Movie:** *In Search of a Golden Sky*
Thu.: *Divorced Kid Blues*
Fri.: *Boys and Girls*
Mon.: **Movie:** *The Elm-Chanted Forest*
Tue.: **Movie:** *Witch's Sister*

4:30
2 *People's Court*
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers Neighborhood*
21 *Square One TV*
31 Wed.: *Innovation*
Thu.: *Take Charge*
Fri.: *European Journal*
Mon.: *Looking East*
Tue.: *Sneak Previews*
H Fri.: *Light! Action! Africa!*
M Wed.: **Movie:** *Ice Castles*
Tue.: **Movie:** *Million Dollar Mermaid*
S Fri.: **Movie:** *I Own the Racecourse*

5:00
2 4 7 News
5 *Different Strokes*
9 *Cagney and Lacey*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 *New York City Votes*
H Mon.: *Kids on Kids on Kids*
M Mon.: **Movie:** *Dragnet*
S Thu.: *The Elm-Chanted Forest*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 *City Comment*
H Wed.: *Kids in Crisis*
Thu.: **Movie:** *The Dresser*
Fri.: **Movie:** *Defence of the Realm*
Mon.: **Movie:** *Breaking Away*
Tue.: **Movie:** *'night, Mother*
S Mon.: *The Legend of Sleepy Hollow*
Tue.: **Movie:** *Jo's Song*

5:45
31 *News From City Hall*

Weeknights, OCTOBER 5–7 and OCTOBER 10–11

WED., OCT. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian Programming
S **Movie:** *The Great Train Robbery*

6:30
2 7 News
5 *Family Ties*
11 *New Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *House II: The Second Story*
M **Movie:** *River Rat*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *MacNeil/Lehrer*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival*

8:00
2 To Be Announced
4 *Unsolved Mysteries*
5 **Movie:** *Columbo: Etude in Black*
9 *A Team*
11 **Movie:** *The Executioner's Song* (1982). Tommy Lee Jones.
13 *Live From Lincoln Center:* "New York Philharmonic and Zubin Mehta with Yo-Yo Ma"
21 *Infinite Voyage*
31 *Dark Shadows*
H **Movie:** *The Principal*
M **Movie:** *The Long Hot Summer*
N **Movie:** *Europa '51*
S *Brothers*

8:30
2 7 *Vice–Presidential Debate*
31 *EastEnders*
S *Super Dave*

9:00
4 *Highway to Heaven*
21 *Andrea Doria: The Final Chapter*
31 *Canada: True North*
S **Movie:** *Adventures in Babysitting*

10:00
2 *Wiseguy*
4 **Special:** *Secrets Men Never Share*
7 **Baseball:** National League Championship Series—Game 2—Mets vs. Dodgers
5 9 11 News
13 *MacNeil/Lehrer Special: Vice Presidential Debate*
31 *South Africa Now*
H *First & Ten: The Bulls Mean Business*
N **Movie:** *Scene of the Crime*

10:30
11 *Carson's Comedy Classics*
13 *Lighthouses of New England*
31 *Mark Russell Looks at Campaign '80*
H *The Hitchhiker*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
21 *Mark Russell Looks at Campaign '80*
31 *Hellenic TV U.S.A.*
H **Movie:** *Nadine*
S *Comedy Club Network*

11:30
2 *News Special*
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
21 *Alive From Off Center*
M **Movie:** *Forever Lulu*
S **Movie:** *She's Nineteen and Ready*

11:45
N **Movie:** *La Joli Mai*

MIDNIGHT
2 *Night Heat: Mother's Day*
5 *Late Show*
7 **Movie:** *Terror Out of the Sky*
11 *Star Trek*
13 *Bill Moyers' World of Ideas*
21 *Nightly Business Report*

12:25 a.m.
H **Movie:** *Deliverance*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Taggart*
21 *Bill Moyer's World of Ideas*

1:00 a.m.
2 **Movie:** *Personal Foul*
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Nova*
M **Movie:** *Has Anybody Seen My Pants?*
S **Movie:** *Stakeout*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News
13 *Innovation: East Meets West*

1:50 a.m.
7 News

2:00 a.m.
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Nova*

2:20 a.m.
2 *USA Today*
7 **Movie:** *Tumbleweed*
H **Movie:** *Heart*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
M **Movie:** *Amazon Women on the Moon*

2:55 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Medusa* (1984).
11 *Perry Mason*
13 *Vectors #1*
S *Eric Clapton & Friends*

3:30 a.m.
4 *Relatively Speaking*

3:55 a.m.
H **Movie:** *House II: The Second Story*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Fransisco*

4:05 a.m.
M **Movie:** *Beyond Therapy*
S **Movie:** *Streets of Justice*

4:30 a.m.
7 *The Avengers*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Portrait of a Family*

5:12 a.m.
5 *Popeye*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*
H *Kids in Crisis*

THU., OCT. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Innerspace*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*
S *Who Spooked Rodney?*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Soldiers*
21 *Contact: Long Island*
S *Hail! Hail! Rock N' Roll*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Attack Bird"
H **Movie:** *Big Shots*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *The Mirror Crack'd* (1976). Angela Lansbury, Elizabeth Taylor.
7 **Baseball:** American League Championship Series (concludes at approx. 11:30)
9 *The Untouchables*
11 **Movie:** *Night Kill* (1980). Jaclyn Smith.
13 *MacNeil/Lehrer*
21 *Wild America:* "Killer Mice"
31 *Dark Shadows*
M **Movie:** *My Fair Lady*
N **Movie:** *Radium City*

8:30
4 *A Different World*
21 *Summer's End*
31 *EastEnders*

9:00
2 **Movie:** *Leap of Faith* (1988). Anne Archer. See John Leonard's review in this issue.
4 *Dear John*
13 *The Manhattan Transfer: Live in Japan*
31 *Mystery!: Cover Her Face.* Roy Marsden returns as Chief Inspector Adam Dalgliesh in this six-part serial.
H **Movie:** *Wisdom*
S **Movie:** *Deliverance*

9:20
21 *Mystery!: Cover Her Face*

9:30
4 *Tonight Show Starring Johny Carson—26th Anniversary*

10:00
5 9 11 News
21 *Tinker, Tailor, Soldier, Spy*
31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.
N **Movie:** *Sid and Nancy*

10:30
11 *Carson's Comedy Classics*
13 *Bravo Gloria*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #5*
M **Movie:** *An Unmarried Woman*
S *An American-Soviet Rock 'N' Roll Summit*

11:30
4 *David Letterman*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Rock Follies*
21 *Alive From Off Center*

11:35
2 *Night Heat: The Mercenary*

MIDNIGHT
5 *Late Show*
7 **Movie:** *The Love Boat II*
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Friday the 13th: The Final Chapter*
N **Movie:** *Knife in the Water*
S **Movie:** *Out of the Shadows*

12:05 a.m.
2 **Movie:** *Shine* (1977). John Saxon.

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Live From Lincoln Center*
21 *Bill Moyers' World of Ideas*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *The Africans*
M **Movie:** *Wrong Is Right*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News
H *Take No Prisoners: Robert Townsend*

1:45 a.m.
S **Movie:** *Bedside Headmaster*

1:55 a.m.
7 News

2:00 a.m.
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Worldwide Wrestling*

2:05 a.m.
2 *USA Today*

2:10 a.m.
7 News

2:25 a.m.
7 **Movie:** *Welcome Home, Soldier Boys*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
13 *On Tour: New York City Opera*
H **Movie:** *An Officer and a Gentleman*

2:35 a.m.
2 *Nightwatch*

TELEVISION

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *The Clonus Horror* (1979).
11 *Lifestyles of the Rich and Famous*
13 *Drinking and Driving*
M **Movie:** *Innerspace*

3:25 a.m.
S *Hail! Hail! Rock N' Roll*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Fransisco*
13 *Sometimes I Wonder if It's Worth It*

4:30 a.m.
13 *Equal Justice Under the Law*

4:40 a.m.
H **Movie:** *Pretty Kill*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *U.S. Farm Report*
13 *New Literacy*

5:05 a.m.
M **Movie:** *Charlie Chaplin: The Little Tramp*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*
S **Movie:** *Little Miss Perfect*

FRI., OCT. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *I Have Aids: A Teenager's Story*
31 Italian programming
M **Movie:** *Jake Speed*
S **Movie:** *Sherlock Holmes and the Mask of Death*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *This Old House*
21 *Contact: Long Island*
H *Inside the NFL #5*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival:* "The Alaskan Question"
S *Gleason*

8:00
2 *Seven Wonders of the Circus World*
4 **Movie:** *The Secret Life of Kathy McCormick*
5 **Movie:** *Murder by Death* (1976). Peter Sellars, Peter Falk.
7 **Baseball:** National League Championship Series—Game 3—Mets vs. Los Angeles Dodgers (concludes at approx. 11:30)
9 **Movie:** *The Last Picture Show* (1971). Timothy Bottons, Jeff Bridges.
11 **Movie:** *Hot Dog...The Movie* (1984). David Naughton.
13 *MacNeil/Lehrer*
21 *Nature:* "America's Wild Horses"
31 *Washington Week in Review*
H **Movie:** *Lethal Weapon*
M **Movie:** *Dragnet*
N **Movie:** *The Ritual*
S **Movie:** *Raising Arizona*

8:30
31 *EastEnders*

9:00
2 **Movie:** *Street of Dreams.* Ben Masters, Morgan Fairchild.
13 *Global Rivals: The World Arena*
21 *Soldiers: A History of Men in Battle*
31 **Movie:** *Dr. Who*

9:30
N **Movie:** *Heart of Glass*
S *Comedy Club*

10:00
4 *Sonny Spoon*
5 9 11 News
13 *Mark Russell Looks at Campaign '80*
21 *After the War*
H **Movie:** *Hollywood Vice Squad*
M **Movie:** *Happy Hour*
S *Brothers*

10:30
9 News
11 *Carson's Comedy Classics*
13 *Wall $treet Week*
31 *Autograph*
S *Super Dave*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
S **Movie:** *Nighthawks*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 **Movie:** *Black Narcissus* (1946). Deborah Kerr.
21 *Wall $treet Week*
M **Movie:** *Less Than Zero*

11:35
2 **Movie:** *The Legend of Billie Jean* (1985). Helen Slater.

11:45
H *First & Ten: The Bulls Mean Business*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Return of Charlie Chan*
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
N **Movie:** *Day for Night*

12:15 a.m.
H *Sally Field & Tom Hanks Punchline Party*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
S **Movie:** *The Joy of Flying*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Runaway With the Rich and Famous*
21 *Andrea Doria: The Final Chapter*

1:15 a.m.
13 **Movie:** *Scarlet Street* (1945).
H **Movie:** *The Women's Club*
M **Movie:** *Dreams of Desire*

1:30 a.m.
4 *Friday Night Videos*
11 News

1:47 a.m.
2 *USA Today*

1:50 a.m.
7 News

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping*
11 *Friday the 13th*

2:15 a.m.
2 **Movie:** *Crime Club* (1975). Robert Lansing.
S **Movie:** *Half Moon Street*

2:20 a.m.
7 **Movie:** *Drums Across the River*

2:30 a.m.
4 News
5 *Improv Tonight.*

2:40 a.m.
M **Movie:** *House of Games*

2:45 a.m.
H *Inside the NFL #5*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *Cinderfella* (1960). Jerry Lewis.
11 *Perry Mason*
13 *Espana Viva #1*

3:30 a.m.
4 *New Liars Club*

3:45 a.m.
H **Movie:** *The Glitter Dome*
S **Movie:** *The Naughty Stewardesses*

3:55 a.m.
7 **Movie:** *Condor*

4:00 a.m.
2 *Wipe Out*
11 *Streets of San Fransisco*

4:25 a.m.
M **Movie:** *Street Trash*

4:30 a.m.
2 *Wipeout*
4 **Movie:** *My Favorite Brunette*

4:58 a.m.
5 *I Love Lucy*

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Faces of Culture*

5:25 a.m.
H *Joe Piscopo's Halloween Party*

5:30 a.m.
2 *Newsmakers*
5 *I Love Lucy*
7 *Guns of Will Sonnett*
11 News
13 *Faces of Culture*

5:40 a.m.
S *Superman II*

MON., OCT. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Who Spooked Rodney?*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
S **Movie:** *Help!*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Soldiers*
21 *Contact: Long Island*
M **Movie:** *Foul Play*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Mound Builders"
H *Encyclopedia: Volume "D"*

8:00
2 *60 Minute Retrospective, Part 1*
4 *Alf*
5 **Movie:** *Mistral's Daughter* (1984). Stacy Keach. Part 1 (Part 2 plays 10/11 at 8).
7 *MacGyver*
9 **Movie:** *Poison Ivy* (1984). Michael J. Fox, Nancy McKeon.
11 **Movie:** *Weird Science* (1985). Anthony Michael Hall.
13 *MacNeil/Lehrer*
21 *Adventure:* "Duneriders—A Saharan Adventure"
31 *Dark Shadows*
H **Movie:** *Three Amigos!*
N **Movie:** *A New Leaf*
S **Movie:** *Footloose*

8:30
4 *Hogan Family*
31 *EastEnders*

9:00
2 *22nd Annual Country Music Association Awards*
4 **Movie:** *Winnie*
7 **Football:** Giants vs. Philadelphia
13 *Campaign: The Politics of Prosperity—A Frontline Election Special*
21 *Infinite Voyage:* "Geometry of Life"
31 *Dancer*
M **Movie:** *Innerspace*

10:00
5 9 11 News
13 *To What End?*
21 Will Rogers' USA
31 *Creation of Omo*
H *Sally Field & Tom Hanks' Punchline Party*
N **Movie:** *Big Deal on Madonna Street*
S **Movie:** *Less Than Zero*

10:30
11 *Carson's Comedy Classics*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Atlantic Records 40th Anniversary: Part II*
M **Movie:** *Missing in Action 2—The Beginning*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey*
11 *The Honeymooners*
13 *The Creative Edge*
21 *Alive From Off Center*

11:35
2 *Hunter: Love, Hate and Sporty James*

11:45
S **Movie:** *Half Moon Street*

MIDNIGHT
5 *Late Show*
7 News
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *An Officer and a Gentleman*
N **Movie:** *River's Edge*

12:30 a.m.
4 *David Letterman*
7 *Nightline*
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Billy Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Just Before Dawn*
M **Movie:** *Cold Steel*

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Submarine X-1*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery!: Cover Her Face*
21 *Declarations of Independents*

1:20 a.m.
S **Movie:** *I Never Promised You a Rose Garden*

1:30 a.m.
4 *Later With Bob Costas*
11 News

1:47
7 News

2:00 a.m.
4 News
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Odyssey*

2:05 a.m.
2 *USA Today*

2:10 a.m.
H **Movie:** *Sloane*

2:15 a.m.
7 **Movie:** *Battle Taxi*
M **Movie:** *Nighthawks*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:55 a.m.
S **Movie:** *Bedside Headmaster*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Plague* (1979).
11 *Perry Mason*
13 *Scientific Eye*

3:30 a.m.
4 *Relatively Speaking*

3:45 a.m.
H **Movie:** *The Danger Zone*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
M **Movie:** *Dragnet*

4:30 a.m.
7 *The Avengers*

4:35 a.m.
S **Movie:** *Help!*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *Rhoda*
13 *Business of Management*

5:20 a.m.
H **Movie:** *Nadine*

5:30 a.m.
4 *Body By Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Business of Management*

TUE., OCT. 11

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Clown White*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
M **Movie:** *Hoxsey: Quacks Who Cure Cancer*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Soldiers*
21 *Contact: Long Island*
H *Atlantic Records 40th Anniversary: Part I*
S *Woody Guthrie & Leadbelly*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*

7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "How the West Was Lost"

8:00
2 *High Risk*
4 *Matlock*
5 **Movie:** *Mistral's Daughter* (Part 2).
7 **Baseball:** National League Championship Series—Game 6 (concludes at approx. 11:30) or *Who's the Boss* (if Game 6 is not necessary)
9 *Hunter*
11 **Movie:** *The Fog* (1980). Adrienne Barbeau, Hal Holbrook.
13 *MacNeil/Lehrer*
21 *Nova:* "Can The Next President Win the Space Race?"
31 *Dark Shadows*
H **Movie:** *Running Scared*
M **Movie:** *The Wind and he Lion*
N **Movie:** *The Lightship*
S **Movie:** *Project X*

8:30
7 *Who's the Boss* (if Game 6 is not necessary)
31 *EastEnders*

9:00
2 **Movie:** *Outback Bound*
4 **Movie:** *Twice in a Lifetime* (1985). Gene Hackman, Ellen Burstyn.
7 *Moonlighting* (if Game 6 is not necessary)
13 *Nova: Can the Next President Win the Space Race?*
21 *American Experience:* "Radio Bikini"
31 *Secret Agent*

10:00
5 9 11 News
7 *Thirtysomething* (if National League Game 6 is not necessary)
13 *The American Experience:* "Radio Bikini"
21 *Fueling the Future*
31 *Global Rivals*
H *On Location*
M **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*
N **Movie:** *Salvation!*
S **Movie:** *Beverly Hills Cop*

10:30
11 *Carson's Comedy Classics*

11:00
2 4 News
5 *M*A*S*H*
7 News (if Game 6 is not necessary)
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *First & Ten: The Bulls Mean Business*

11:30
4 *Tonight Show*
5 *Taxi*
7 News or *Nightline* (depending on if there's a baseball game)
9 *Morton Downey*
11 *The Honeymooners*
13 *Intercom*
21 *Alive From Off Center*
H **Movie:** *Lethal Weapon*
N **Movie:** *Marius*

11:35
2 *Night Heat: Poison*

11:45 a.m.
S **Movie:** *Superman II*

MIDNIGHT
5 *Late Show*
7 **Movie:** *The Spiral Road*
11 *Star Trek*
21 *Nightly Business Report*

12:15 a.m.
M **Movie:** *Amazon Women on the Moon*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Hot Metal*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Broken Vows*

1:00 a.m.
5 *Foster Parents Plan*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *The Day the Universe Changed*
21 *Adventure* "Duneriders—A Saharan Adventure." Inner-city boys trek 400 miles in this Algerian desert.

1:25 a.m.
H **Movie:** *The Principal*

1:30 a.m.
4 *Later With Bob Costas*
5 *Nu Day the Perfect Diet*
11 News

1:45 a.m.
M **Movie:** *Lassiter*

1:55 a.m.
S **Movie:** *The Best*

2:00 a.m.
4 News
5 *Health and Tennis*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Disappearing World:* "Masai Women"

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:42 a.m.
7 News

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *The Psychic* (1978). Jennifer O'Neill
11 *Perry Mason*
13 *Bill of Rights in Action*

3:15 a.m.
7 **Movie:** *Vision of Eight*

3:20 a.m.
H **Movie:** *Hollywood Vice Squad*
S **Movie:** *Improper Channels*

3:30 a.m.
4 *Relatively Speaking*
M **Movie:** *Transmutations*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Universe and I*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *Rhoda*
13 *Here's to Your Health*
H **Movie:** *Pretty Kill*
S **Movie:** *Witch's Sister*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Here's to Your Health*

Weekend, OCTOBER 8–9

SAT., OCT. 8

:00 a.m.
Animated Classics
Love Your Skin
Ebony/Jet Showcase
Sustaining
News
New Jersey Network ews
Sesame Street
Movie: *Fort Ti*

:30 a.m.
Patchwork Family
Dangermouse
Wild Kingdom
Sustaining
At the Movies
MacNeil/Lehrer
Movie: *Peggy Sue Got arried*

:00 a.m.
Kidsongs
Plastic Man
Uncle Waldo
Funtastic World
Bravestarr
Sesame Street

:30 a.m.
Young Universe
Hickory Hideout
Sybervision
King Leonardo
Bravestarr
This Old House
Movie: *Above and eyond*

:00 a.m.
The Adventures of aggedy Ann and Andy
Kissyfur
World Tomorrow
Beany & Cecil
Hit Video
Adam Smith
American Adventure
Movie: *The Pleasure of is Company*

:30 a.m.
Superman
Gummi Bears
Cardinal O'Connor
The New Adventures of innie the Pooh
11 *Hee Haw*
13 *Wall $treet Week*
H **Movie:** *Real Men*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 *One-on-One*
M **Movie:** *Miss Sadie Thompson*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling Superstars*
9 *Munsters Today*
11 *Soul Train*
13 *Firing Line*
21 *Business of Management*
31 *Body Electric*
H *Inside the NFL #5*
S **Movie:** *Dirty Dingus Magee*

10:30 a.m.
2 *Garfield and Friends*
7 *A Pup Named Scooby Doo*
9 *My Favorite Martian*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Hey Vern, It's Ernest!*
4 *The Chipmunks*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Buck Rogers*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Crazy for Food*
31 *Video Music Box*
H **Movie:** *The Great Santini*
M **Movie:** *Ice Castles*

11:30 a.m.
2 *Flip!*
4 *Ed Grimley*
5 **Movie:** *Strike Force*
13 *Open Mind*
21 *Victory Garden*
S **Movie:** *Wild Things*

NOON
2 *Mighty Mouse*
4 *2 Hip 4 TV*
7 **Baseball:** National League Championship Series—Mets vs. Dodgers—Game 4
9 *Three Stooges*
11 Wrestling
13 *GED*
21 *Victory Garden*
31 *Eye on Asia*

12:30
2 News
13 *GED*
21 *Gourmet Cooking*

1:00
2 *Dr. Fad*
4 *Young People's Special: NARC*
5 **Movie:** *Death Scream*
9 Wrestling
11 **Movie:** *Bad Boys*
13 *Currents*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope*
H **Movie:** *Guilty Conscience*
M **Movie:** *Kill the Umpire*
S **Movie:** *The Long Hot Summer*

1:30
2 *Young Universe*
4 *Public People, Private Lives*
13 *This Old House*
21 *French Chef*

2:00
2 *Great Escape*
9 *Hawaii 5-0*
13 *Victory Garden*
21 *Joy of Painting*
31 *Japanese Theatre*

2:30
2 **Football:** College Games to Be Announced
4 *World Class Women*
13 *Good Health From Jane Brody's Kitchen*
21 *Art of William Alexander and Lowell Speers*
H **Movie:** *Kids in Crisis*
M **Movie:** *Innerspace*

3:00
4 *Grandstand*
5 **Movie:** *Once Upon a Time in the West* (1969).
9 *Knightrider*
11 **Movie:** *It!* (1967).
13 *Yan Can Cook*
21 *Motorweek*
31 *Degrassi Junior High*

3:30
4 *War of the Stars*
7 **Football:** College Games To Be Annnounced (concludes at 7)
13 *Frugal Gourmet*
21 *Rod & Reel Streamside*
31 *Ask Congress*
H **Movie:** *Lovesick*

4:00
4 *Heroes: Made in the U.S.A.*
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*

4:30
4 *Spectacular World of Guiness Records*
21 *Doctor Who*
31 *Thinking Allowed*
M **Movie:** *The Train Robbers*
S *Woody Guthrie & Leadbelly*

5:00
4 *Fight Back*
9 *A-Team*
11 *New Twilight Zone*
13 *Innovation*
31 *Lonesome Pines Special*

5:15
H **Movie:** *Peggy Sue Got Married*

5:30
4 *Super Boy*
11 *T and T*
13 *Science Journal*
S **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*

6:00
2 *Channel 2: The People*
4 News
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *In Search of the Trojan War*
31 *Polish TV Network*
M **Movie:** *Welcome to 18*

6:30
2 4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
31 *Hello Austria/Hello Vienna*

7:00
2 7 News
4 *Headlines on Trial*
5 *Family Ties*
9 *It's a Living*
11 **Movie:** *War of the Worlds* (1988).
13 *Making of a Continent*
31 *Computer Show*
H **Movie:** *Nadine*

7:10
21 *Blake's 7*

7:30
2 *The Women of the Regent Hotel.* Poetry readings by homeless women.
4 *She's the Sheriff*
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
31 *Eye on Dance*
M *Original Max Talking Headroom Show*

8:00
2 *First Impressions*
4 *227*
5 *The Reporters*
7 **Baseball:** American League Championship Series—Game 3 (concludes at approx. 11:30)
9 **Movie:** *Bill Cosby: The Philadelphia Kid*
13 *Innovation*
21 *George and Mildred*
31 *Masterpiece Theatre: By the Sword Divided II.* John Hawkesworth's continuing drama about the divided loyalties to the King and Oliver Cromwell.
M **Movie:** *Amazon Women on the Moon*
N **Movie:** *Anita-Dances of Vice*
S **Movie:** *Beverly Hills Cop II*

8:30
2 *Frank's Place*
4 *Amen*
9 **Hockey:** Rangers vs. St. Louis Blues
13 *Wild America*
21 *Keep It In the Family*
H **Movie:** *Real Men*

9:00
2 *Simon & Simon*
4 *Golden Girls*
5 *Beyond Tomorrow*
11 *Friday the 13th*
13 *Mystery!: Cover Her Face*
21 *Executive Stress*
31 *Upstairs, Downstairs*

9:30
4 *Empty Nest*
21 *Dad's Army*
M **Movie:** *Rage of Honor*
N **Movie:** *Love on the Ground*

10:00
2 *West 57*
4 *Hunter*
5 News
11 *Tales From the Darkside*
13 *Film on Film:* "The Spencer Tracy Legacy: A Tribute by Katharine Hepburn"
21 *No Place Like Home*
31 *Shoulder to Shoulder.*
H *On Location*
S *That's What Friends Are For: AIDS Concert*

10:30
5 *Taxi*
11 News
21 *Solo*

11:00
2 4 7 9 News
5 *Comic Strip Live*
11 *Cheers*
21 *Fawlty Towers*
31 *World* TV Presents (Chinese programming)
H **Movie:** *The Principal*
M **Movie:** *Innerspace*

11:30
4 *Saturday Night Live*
7 News
9 Freddie's Nightmares
11 **Movie:** *The Prize* (1983). Paul Newman.
13 **Movie:** *State of the Union* (1948). Katharine Hepburn, Spencer Tracy.
21 *Off-Hollywood*
S **Movie:** *Felicity*

11:45
2 *Rockford Files*
7 **Movie:** *Code of Silence*
N **Movie:** *'Round Midnight*

MIDNIGHT
5 **Movie:** *Columbo: Deadly State of Mind*
21 **Movie:** *Invitation to Happiness* (1939).

12:45 a.m.
2 **Movie:** *Having Babies II* (1977). Wayne Rogers.
S **Movie:** *Prince of Darkness*

12:55 a.m.
H **Movie:** *Hardbodies 2*

1:00 a.m.
4 *It's Showtime at the Apollo*
9 *Sustaining*
M **Movie:** *Deep Space*

1:30 a.m.
5 *Naked City*
9 *Sustaining*
13 **Movie:** *Our Man in Havana* (1960). Alec Guiness, Noel Coward.

1:45 a.m.
7 **Movie:** *Diary of a Teenage Hitchhiker*

2:00 a.m.
4 *Life's Most Embarrassing Moments*
9 *Home Shopping Overnight*
11 *USA Tonight*

2:25 a.m.
H **Movie:** *Wired to Kill*

2:30 a.m.
4 *Hardcastle & McCormick*
5 **Movie:** *Don't Cry, It's Only Thunder* (1982).
11 *Runaway With the Rich and Famous*
M **Movie:** *The Name of the Rose*

2:40 a.m.
S **Movie:** *Bullies*

3:00 a.m.
2 **Movie:** *Mulligan's Stew* (1977). Lawrence Pressman.
4 **Movie:** *Dressed to Kill* (1946). Basil Rathbone.
11 *Tales From the Darkside*

3:30 a.m.
11 **Movie:** *Agatha Christie's Caribbean Mystery* (1983).
13 **Movie:** *The Execution of Private Slovik* (1974). Martin Sheen.

3:40 a.m.
7 **Movie:** *The Ape Man*

4:05 a.m.
H **Movie:** *River's Edge*

4:20 a.m.
S **Movie:** *Wild Thing*

4:41 a.m.
2 **Movie:** *The Other Woman* (1974). Katherine Helmond.

4:45 a.m.
5 *I Love Lucy*
M *Rap Master Ronnie—A Report Card*

5:17 a.m.
5 *Popeye*

5:30 a.m.
4 *Ben Casey*
11 News
13 *On Tour: New York City Opera*
M **Movie:** *Amazon Women on the Moon*

SUN., OCT. 9

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 *Love Your Skin*
11 *News Magazine*
13 *Nature:* "Aspen: Dancer on the Wind"
21 *Sesame Street*
H **Movie:** *One Crazy Summer*
S *The Magical Trip Through Little Red's Head*

6:30 a.m.
2 *Community*
4 *Marvel Action Universe*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizon*
11 *Christopher Close-up*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Young Universe*
5 *Hour of Power*
7 *Christian Lifestyle Magazine*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
M **Movie:** *Little Shop of Horrors*
S **Movie:** *Aladdin*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*

8:00 a.m.
2 *For Our Times*
4 *Positvely Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
4 *Visiones*
5 *Dennis the Menace*
7 *Health Show*
11 *Little Rascals*
13 *Mister Rogers*
H *Cinema Workshop*

8:45 a.m.
M **Movie:** *Shipwreck!*

9:00 a.m.
2 News
4 *Sunday Today*
5 *Denver the Dinosaur*
7 **Movie:** *The Shakiest Gun in the West*
9 *The Jetsons*
11 *Transformers*
13 *Sesame Street*
21 *Ramona*
H **Movie:** *To Catch a King*
S *Little Miss Perfect*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Teenage Mutant Ninja Trutles*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *Fantasy Island*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Small Wonder*
11 *Love Boat*
13 *Ramona*
21 *Inside Albany*
M **Movie:** *Baby...Secret of the Lost Legend*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 *Wonderful World of Disney: Scarecrow of Romney Marsh*
7 *Business World*
9 *Three Stooges*
13 *Wild America*
21 *Washington Week In Review*
H **Movie:** *Blake Edwards' That's Life!*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 *Three Stooges*
11 *At the Movies*
13 *Newton's Apple*
21 *Wall $treet Week*

NOON
2 *This Is the NFL*
4 To Be Announced
5 *WWF Wrestling Challenge*
9 **Movie:** *Adventures of the Wilderness Family*
11 **Movie:** *Dead Men Don't Wear Plaid* (1982). Steve Martin.
13 *South Africa Now*
21 *Adam Smith*
M **Movie:** *Jules Verne's Mysterious Island*
S **Movie:** *Seven Brides for Seven Brothers*

12:30
2 *NFL Today*
4 *NFL Live*
7 News
13 *Inside Albany*
21 *Wild America*

1:00
2 **Football:** Dallas vs. Washington
4 **Football:** Jets vs. Cincinnati
5 **Movie:** *Play Misty for Me* (1974).
7 *Like It Is*
13 *Inside Washington*
21 *Nature*
H **Movie:** *The Princess Bride*

1:30
13 *Washington Week in Review*

2:00
7 *Greatest Sports Legends*
9 **Movie:** *Batman* (1966). Adam West.
11 **Movie:** *The Lonely Guy* (1984). Steve Martin.
13 *Firing Line Special Debate*
21 *American Experience*
31 *Canada: True North*
M **Movie:** *Dangerous Moves*
S **Movie:** *Broadway Danny Rose*

2:30
7 **Baseball:** American League Championship Series—Game 4

2:45 a.m.
H **Movie:** *The Heart Is a Lonely Hunter*

3:00
5 **Movie:** *Thunderbolt and Lightfoot* (1974).
21 *The Collectors*
31 *Polish Sunday*

3:30
21 *Madeline Cooks*
S *The Boys*

4:00
2 *NFL Post-Game Show*
4 **Football:** Miami vs. Raiders
9 *My Secret Identity*
11 **Movie:** *Hot Dog...The Movie* (1984).
13 *American Experience*
21 *Great Chefs of Chicago*
31 *Polish TV Network*
M **Movie:** *An American in Paris*
S **Movie:** *The Princess Bride*

4:30
2 **Movie:** *Linda* (1973).
9 *Out of This World*
21 *Frugal Gourmet*

5:00
5 **Movie:** *Columbo: Identity Crisis*
9 *Knightrider*
13 *Global Rivals*
21 *Nova*
31 *Israel This Week*
H *A Desperate Exit*

5:30
13 *This Old House*

6:00
2 7 News
9 *A Team*
11 **Movie:** *Caddyshack* (1980). Chevy Chase.
21 *Adventure:* "Race Against the Wind"
31 Korean Programming
H **Movie:** *The Secret of My Success*
M **Movie:** *The Concorde: Airport '79*
S **Movie:** *Adventures in Babysitting*

6:30
2 7 News
13 *3-2-1 Contact*

7:00
2 *60 Minutes*
4 *Magical World of Disney*
5 *21 Jump Street*
7 *Incredible Sunday*
9 *Magnum*
13 *Power of Choice*
21 *Louisiana Cookin'*

7:30
21 *Crazy for Food*

8:00
2 *Murder, She Wrote*
4 *Bloopers and Practical Jokes*
5 *America's Most Wanted*
7 **Baseball:** National League Championship Series—Game 5 or **Movie:** *Star Trek* (if Game 5 is not necessary)
11 *Star Trek: The Next Generation*
13 *Nature: Bonebreaker's Mountain*
21 *Hometime*
31 *Blake's Seven*
H **Movie:** *Gardens of Stone*
M **Movie:** *Little Shop of Horrors*
N **Movie:** *Short Eyes*
S **Movie:** *Manhunter*

8:30
5 *Married...With Children*
21 *Hometime*

9:00
2 **Movie:** *Liberace*
4 **Movie:** *Going to the Chapel*
5 *It's Garry Shandling's Show*
9 *Untouchables*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: By the Sword Divided*
21 *Nature*
31 *Window on World TV* III. Award-winning series of international television.

9:30
5 *Tracey Ullman Show*
M **Movie:** *Less Than Zero*

10:00
5 *Duet*
9 11 News
13 *Hot Metal*
21 *Mystery! Cover Her Face*
H *First & Ten: The Bull Means Business*
N **Movie:** *The Decline of the American Empire*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Triple Threat*
13 *Good Neighbors*
H **Movie:** *The Princess Bride*

11:00
4 5 News
9 *Barney Miller*
11 *Cheers*
13 *Channel Crossings:* "Discoveries of a Modern Couple"
21 *Casebook of Sherlock Holmes*
31 Korean Programming

11:25
2 News

11:30
5 *Sports Extra*
7 News
9 *Baretta*
11 *The Honeymooners*
M **Movie:** *John Lennon*

11:45
7 Sports
S **Movie:** *King of the City*

MIDNIGHT
2 News
4 *Sports Machine*
5 *Kojak*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided*
N **Movie:** *The Burmese Harp*

12:15 a.m.
2 *Sports Update*
H **Movie:** *One Crazy Summer*

12:25 a.m.
M **Movie:** *Angel Heart*

12:30 a.m.
2 *USA Today*
4 *Sunday Night*
7 *Entertainment This Week*
9 *Dallas*
21 *Off-Hollywood*

1:00 a.m.
5 *Naked City*
11 *Odd Couple*
13 *Canada: True North*

1:30 a.m.
2 *Wipeout*
4 *Kickboxing*
7 **Movie:** *Assignment Munich*
9 *Conversation With Fred Lewis*
11 News
S **Movie:** *Street Smart*

1:45 a.m.
H **Movie:** *Wisdom*

2:00 a.m.
2 *Nightwatch*
4 *Bob Uecker Sports Show*
5 *V-Slicer*
9 *Home Shopping*
11 *At the Movies*
13 *Creative Edge*

2:20 a.m.
M **Movie:** *Has Anybody Seen My Pants?*

2:30 a.m.
5 *Health and Tennis*
11 **Movie:** *In the Cool of the Day* (1963).

3:00 a.m.
4 *First Estate*
5 *Keys to Success*

3:15 a.m.
S **Movie:** *She's Nineteen and Ready*

3:30 a.m.
5 *Making It Happen*
7 **Movie:** *The Phantom Empire*

3:40 a.m.
H **Movie:** *Hardbodies*

3:55 a.m.
M **Movie:** *Big Bad Mama II*

4:00 a.m.
5 *East Side Kids*
11 *Alice*

4:45 a.m.
S **Movie:** *The Princess Bride*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *The Business File*

5:10 a.m.
H **Movie:** *The Secret of My Success*

5:25 a.m.
M **Movie:** *Necropolis*

5:30 a.m.
7 *Morning Stretch*
11 News

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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Manhattan

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330 East 39th St.
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COOPERATIVE/CONDO
Manhattan

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41st St E. By the River
PRICES ARE WAY DOWN
in MIDTOWN at
TUDOR CITY
314 East 41st St.
Beautifully renovated apts
w/Eurostyle kitchen, tiled baths.
in 24-hr drmn bldg.
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THE CORCORAN GROUP

COOPERATIVE/CONDO
Queens

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NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

COOPERATIVE/CONDO
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THE ULTIMATE CONDOMINIUM
A top NJ, most exclusive residence, this world-class 2-BR penthouse suite features panoramic views of Manhattan, NY Harbor & The Statue of Liberty through floor-to-ceiling atrium window walls. 2038 sq ft of luxurious space. Valet parking, 24-hr concierge, security. Many custom features. Total environment living for the most discriminating & demanding buyer. Call Broker 201-333-7773 to arrange a personal appointment

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LUXURY CONDOMINIUM
WE'LL PAY YOUR FIRST 12 MONTHS' PRINCIPLE, INTEREST, TAXES.
NJ's finest waterfront condo residence. Top location. 5 blocks from PATH. Ultra-spacious floor plan. Too many luxury features & amenities to list. Priced below comparable NYC properties. Select 1, 2 & 3-BR models. Subject to availability & qualifications. Broker. Qualified buyers call: 201-333-7773

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Offering by prospectus only.

COOPERATIVE/CONDO
Nassau-Suffolk

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HOUSE
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Continued on next page.

TOWN AND COUNTRY PROPERTIES

HOUSE
New Jersey

Morris County—Charming country cottage newly decorated/renov, 1 BR, fplc, gar, 45 mins to NY by a train/bus/car. $165,000. Call 201-335-2932, 8604 or 1687

BOAT SLIP

DOCKOMINIUMS
Beautiful new marina & facilities. Direct access to Long Island Sound. Prices start at $45,000.

FERRY SLIP DOCKOMINIUMS
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For Sale/Rent

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LITCHFIELD COUNTY
SHARON
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Waugh Real Estate Rte 4, Sharon, CT
203-364-5454

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Spectacular 35-acre setting with 2000 feet of waterfront, includes barns & dockage. $200,000. US Firm. Ph 718-426-4006.

Sullivan County, NY
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Sullivan County N.Y.
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Call Margaret Russo
212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Any 7 days Club Med—Save $75 a person. 516-242-1212. Out of NY 800-237-5229.

Hudson River Wine Tours—3 wineries, lunch and tastings. Call 212-228-WINE

Soho Gallery Tour—And artist studio visit. Sat. 3 hrs. $25. 212-966-2454.

Visit Farm—Pick your own apples. Wes. Clark, Milton NY 914-795-2270

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Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

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NEW PALTZ, NY 1 1/2 hrs NYC
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Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

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Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch,.one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Joseph Barr - Fitness Trainer—Programs Designed for Men/Women. 212-502-0697

Nance-Ercize Ltd.—Women's personal fitness. Home/office. 212-685-9732

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ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Raymond Alvin or Michael Fazio for billing procedures and advertising information.**

CALLIGRAPHY

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Continued on next page.

ENTERTAINING

Continued from previous page.

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Continued on next page.

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Continued from previous page.

ENTERTAINMENT/MUSIC

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Park Swing Orchestras—Sizzling sounds from masterful musicians. 212-737-8849.

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Lex Studio—Shiatsu/Swedish. 31 St/Park Ave, Room 13. 212-532-9026, by appt.

Relaxing Experience—Quality massage. Studio/Hotel/Residential. 212-697-5297

Sable—Studio/hotel/residential. 212-262-6583.

Diana's East Is Back
59th & Third. Reasonable & relaxing.
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Sauna/shower/shiatsu.
LIE exit 32, **516-466-0766**

Sophisticated European Lady.
Luxurious surroundings.
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For The Special People!-Be a V.I.P.
Enjoy pine bubble bath and massage.
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Ichi Ban Oriental Shiatsu—Midtown. 24 hrs, 7 days - 212-643-8717; 643-8718.

Kyoto—Shiatsu, Swedish. Masseuses from Japan, professional staff, educated in Japan. Studio and hotel. 212-557-0525.

Tokyo Spa - 516-794-1646—Long Island. Excellent shiatsu/Swedish massage.

Vanessa—East 54th St. Swedish. 10am-12mid. 212-308-2462.

Massage - Body Shampoo - Whirlpool—LI. 516-796-4545, Mon-Sat 9:30am-7:30pm

"Float Through Your Day"—Heavenly bodywork. Private. Queens, 718-575-3603

Relax With A Health Massage—Studio/hotel service avail. E 86 St. 212-249-2594

Salon Patchogue
Sauna - Showers - Shiatsu
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EUROPEAN TOUCH
Of a mature lady. Warm, considerate.
Private. E 50. 10-10pm. **212-980-8172**

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Dixhill, Huntington, LIE Exit 49

Empire Massage—Magic for your body. AX/VI. Outcalls available. 212-689-5496

Masseur...Swedish/Shiatsu—Align, reduce, increase functions. 212-475-3528.

Alma - Gentle Bodywork—212-570-5478. Hotel service available. Credit cards.

HOLISTIC SUN CENTER
Acupressure, Massage, Suntan.
Near Bayside train station. **718-279-3502**

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The ultimate in elegance & relaxation.
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NEW EAST SIDE SALON
Swedish massage by skilled masseuses.
Studio/residential. By appt. **212-599-4598**

Massage - California Style—Swedish, Shiatsu, showers. 516-338-6063.

Be Massaged—Back to vigor by New York's most famous hands. 212-371-9855.

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A Soothing Massage—For the discerning man, fine quality. AX/VI, 212-286-8823

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Licensed Masseur For Men—East 50's studio/your hotel. Richard. 212-759-6210.

Sue Studio—Swedish and Shiatsu massage by appointment only. 212-826-9807.

Massage - Reduce Stress—Relieve fatigue. Bodywork. Private. Call 718-426-4678.

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Steam, Sauna. Men & Women
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24 hours - 7 days Hotel/Residential

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Relax your tension with a great massage.
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Young Studio—Shiatsu/Swedish/showers. LIE/108 st.-parking 718-997-7837

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Japanese Shiatsu—Swedish Massage. Studio/Hotel. Prof. Service. 212-308-6777

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Cat Sitters Service Of NY, Inc.—Cat care in your home - Bonded. 212-362-2175.

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NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

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THERAPY

Women: Quit Hurting!—Has falling in love meant being in emotional pain sooner or later? A dynamic new group is now forming under the leadership of an experienced, state-licensed psychotherapist. Group text: Women Who Love Too Much by Robin Norwood. If you want to overcome this problem, call 212-755-0929 for more information.

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therapy in best British traditions.
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Place an ad on Tuesday and see it in print the next Monday.

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INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. **Call 212-971-3155 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUE

Antique Theater Lights—4 Duwico Fresnels circa 1930's mounted on aerial platform with 4 unique base stands, 1 classic Kleigel Bros. original "Grand Ol' Oprey" stage weight included. Will delight any true collector. $6,000. Leave message, 201-487-6950.

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All collectibles. Autographs: presidents, Einstein, Freud, Garbo, music, sports, all fields. Authenticated Chagall - signed prints and books. Chinese scroll paintings. Salvage from shipwrecks, plus contents of entire antiques shop - below flea market prices! **Sale Oct. 6-15, 10am-5pm, Sunday Oct. 9, 12pm-6pm. CAMBRIDGE - 500 8th Ave NYC 10th fl. Info: 212-279-3722.**

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And Wall Painting, Staining, Sanding, White Floors, Pickling. 212-316-5145

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DEALRITE FURNITURE
WE DISCOUNT all major brands. For prices, 212-477-4530. 45 E. 20th, 5th Floor.

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GENERAL CONTRACTORS
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Tri-State Contractors—Design & renovation from conception to completion. Kitchens/baths, custom cabinets, quality painting, offices, lobbies, showrooms. Commercial/residential. 212-371-0868.

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Custom Woodwork—Cabinetry, furniture. Design/installation. 212-463-7789.

NY Craftsmen—Carpentry, cabinetry, electric; closets, small jobs. 212-477-4477

Custom Wiring—Your apt for cable TV, telephone & VCR setups. 718-459-5088

INTERIOR DESIGNERS

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Residential & Commercial.
Sandra Feinberg 212-541-6577

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Off manufacturer's suggested retail prices
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Interiors our New weekly advertising section. Call 212-971-3155 our special rates and more details.

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PAINTING AND WALLPAPERING

We Are Pros At Painting—Papering and plastering & our ref's will prove it. For a free est., call Dodona Corp. 718-204-5512

Compulsive Perfectionists—Will paint your apartment flawlessly. Excellent references. Reasonable rates. 212-362-9763.

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ELITE Co. 212-807-8674

Verticals/Levolors/Woods: 45% Off—Expert, free installation. 212-840-4669.

Paperhanging & Interior Work—Free estimate. Gary - 212-679-5024

ATTENTION:
INTERIOR DESIGN PROFESSIONALS

Want to reach over 1.4 million readers with a median income of $49,091? New York Magazine makes it easy with our New weekly advertising section, INTERIORS, the place to list your special services or products.

For more information, call
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Source: SMRB 1988

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously** for six weeks after the ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

Asian Lady Desired—I am a male, early 30's, well-traveled, sensitive, sincere, romantic, attractive, fit, active and year of the dragon. You are 21-35, and all of the above and marriage-minded. Photo/note, please. NYM Y148

Landscape Of Us—Me: pretty, slim, earthy, responsive. You: 50's-60's, empathetic, genuine, monogamous. Us: a loving, lasting friendship. NYM L393

European Countess—Is looking for German or Polish-speaking, cultivated, well-traveled gentleman, 60 or over. I'm considered very attractive, in my early 50's, petite, 5'4", slender, shapely and ultra-feminine, stylish, sophisticated, modest, down-to-earth, cultured and refined, truly caring and affectionate. Please send letter/phone number. Photo appreciated. NYM Y116

Are You A Full-Figured Woman—Seeking a relationship? I'm a cute, warm man, 33, awaiting your reply. NYM L039

Wonderful Woman Writer—45, 5'5", 128, well-shaped, warm, witty, wily - wants worthy winner, 49-56, with willing heart. Phone number please. NYM R178

I'm The Type Of Lady—Who's told that her pretty face, intelligence and independence are somewhat intimidating. At 36, I'm a successful Fortune 200 executive with a passion for a variety of sports - skiing, riding, cycling, sailing. You are strong and secure - emotionally and professionally, under 45, and would love to share similar interests. Perhaps this would be an exciting way to meet. Photo helpful. NYM C468

Let's Find Romance!—A loving, cuddly, devilishly handsome MD, funny, highly successful, Jewish, mid 30's, slim, 5'10". Seeks marriage with a lady of warmth, substance, beauty, 33 or less, nonsmoking, to create sparks, touch hearts, kiss souls. Photo essential for reply. NYM L365

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I'm The Woman—That you turn to look at when I enter the room. I am also smart, funny and successful. If you share these traits and are over 37, at least 5'10", nonsmoking, fit and available - and ready for a relationship, please respond. Bio/note/photo/phone. NYM C487

Tall, Handsome Attorney-Exec—35, bright, athletic, successful and incurably romantic, seeks the lady of his dreams. She's smart, self-assured, career-oriented, Jewish, extremely attractive and 5'4" plus. Write soon, I've been waiting far too long. Letter/phone/photo. Nonsmoker, please. NYM C455

Corporate Tax Attorney—39, 6', 175, secure, sincere, diverse, down-to-earth, handsome, fit, never married, nonsmoker, Christian. Seeks intelligent, pretty, trim female, 24-34, with life in perspective. Note/photo/phone. NYM L360

Ad Agency President—Handsome, romantic, sensitive, artistic, very successful, trim, 44 - seeks sweet, lovely, educated, blue-eyed Italian woman, 24-36, to live happily ever after. Photo. NYM T453

Perplexed—Handsome, successful executive, divorced, 50, has not been able to find a romantic, bright, attractive gal, 30-40, to share and enjoy a monogamous, full-time relationship - one who enjoys the glamour of Manhattan and the charm of the countryside, loves to travel. Are you that woman? I would love to hear from you. In fact, I've been waiting to hear from you. Note/photo and phone a must. NYM L335

Attractive, Bright, Slim Woman—Mid 30's, seeks intelligent, considerate, honest, attractive, fit Christian man who values commitment and home. Photo/note appreciated. NYM Y132

Handsome And Huggable—34, 5'8", green eyes, creative, musical, athletic, loveable male, seeking sincere, fit and fun-loving female counterpart. NYM C497

Now Is The Time—Successful businessman, 48, Boston/New York, enjoys the ambience of fine dining and skiing, international travel and weekends away from the maddening crowds. Seeks attractive, slim, interesting woman to share the best of all worlds. Photo, please. NYM Y133

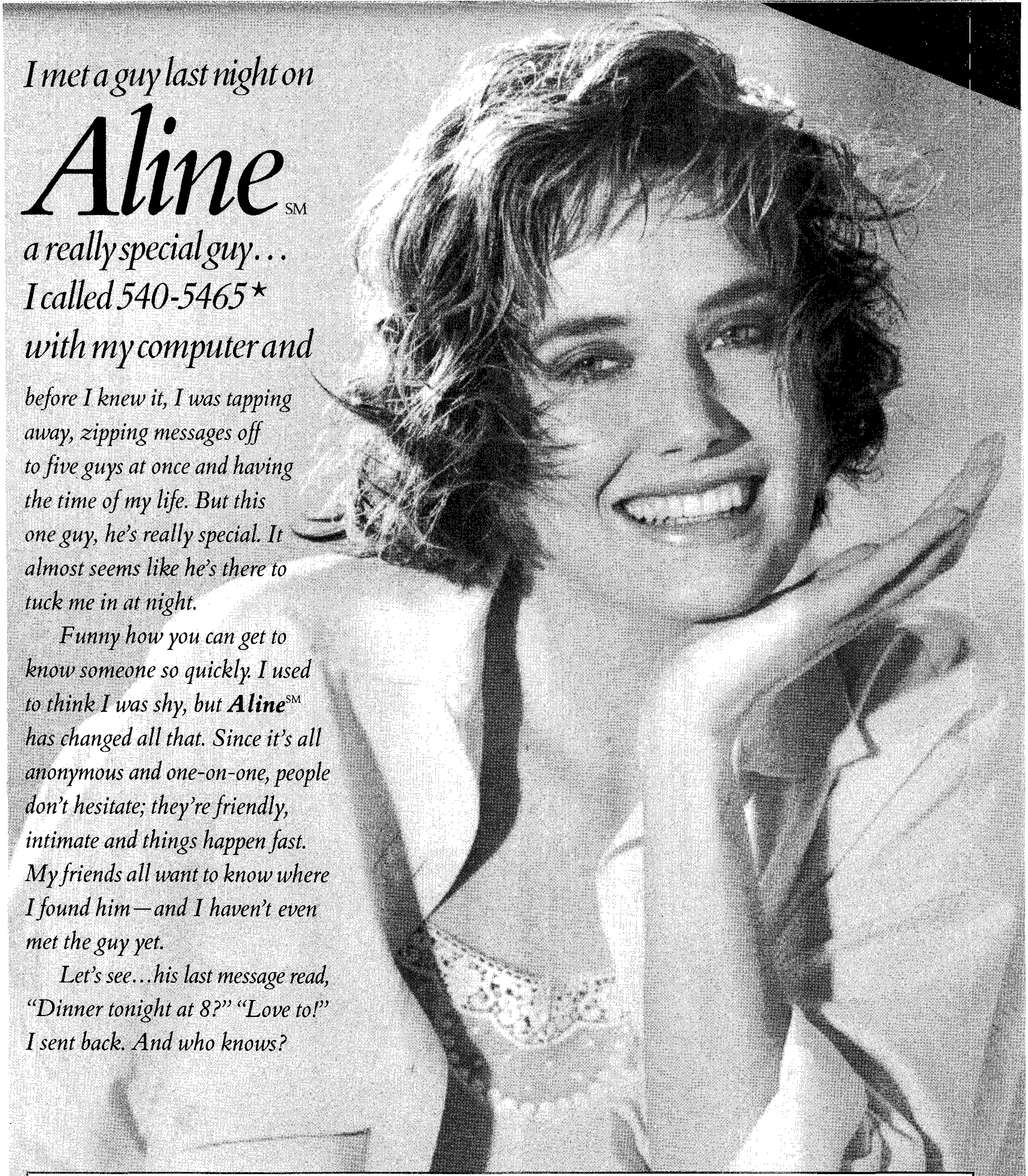
Pretty, Ivy League Professor—Turned journalist, slim, warm, succcessful, 38, two great kids (7 and 10), looking for the right man. Probably he's 34-50, enjoys laughing and likes his career. NYM Y143

Exceptional Man—35, affluent yet unassuming corporate owner, 6', extremely handsome and fit, well-traveled, sincere with a sharp wit. Seeks a bright, confident woman with slim model-type looks, 25-35, to share the best life has to offer. Photo essential. Will exchange. NYM L368

Sincere, Fun-Loving Man—42, 5'8", 155 lbs, Jewish, very affectionate, caring, sensitive, exciting to be with, incredibly romantic, financially secure and very good-looking. Loves down-to-earth people, music, baseball, movies, theater, doing anything and doing nothing. Looking for attractive woman, 25-35, very warm, caring, non-pretentious and wants to share life with a really exceptional man. Photo a must/phone. NYM C499

Blond, Shapely, Sensual—Very pretty, 5', 97, young 42, no children, extremely successful MBA, bright, athletic and cultured. East 70's/CA, sophisticated life style which would be more fun with an urbane, trim, Wasp Republican, 40ish, attractive male, who is romantic, athletic, nonsmoker, loves football, well-educated, enjoys quality, tasteful, non-suburbia, conservative, active city/country life style. Sound like you? Send bio for response. NYM C502

Values, Love, Commitment—Classy, down-to-earth Jewish female, 34, seeks fit, tall professional male with sensitivity, charm, humor. Photo please. NYM L375



I met a guy last night on Aline^{SM} a really special guy… I called 540-5465★ with my computer and

before I knew it, I was tapping away, zipping messages off to five guys at once and having the time of my life. But this one guy, he's really special. It almost seems like he's there to tuck me in at night.

*Funny how you can get to know someone so quickly. I used to think I was shy, but **Aline**^{SM} has changed all that. Since it's all anonymous and one-on-one, people don't hesitate; they're friendly, intimate and things happen fast. My friends all want to know where I found him—and I haven't even met the guy yet.*

Let's see…his last message read, "Dinner tonight at 8?" "Love to!" I sent back. And who knows?

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*This service is designed to receive calls from personal computers *only*. Set your modem to: 1200-N-8-1 and once you're connected, press Return or Enter. That's it! Each call is charged directly by NYTelephone to the phone you call from: 95¢ the first minute; 20¢ each additional minute.

Aline^{SM} is available in the NYC metro area from 212, 718, 516 and most 914 numbers. From NJ, Connecticut and nationwide, call: **(212) 826-3894** for information.

SM

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PERSONAL COMPUTER
540-5465

NO PC? NO PROBLEM!

Rent a cute little terminal from us for only $9.95/month and get on Aline^{SM} today!

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Beautiful Women Do Not Go To Singles Bars!

The truly beautiful woman who finds herself single does not go to singles bars. Nor, will you find her on singles weekends, but she is out there, and being the woman that she is, she would love to meet that special man.

I know! I have interviewed hundreds of these women. I know who they are, where they are and how to reach them.

If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

Do not confuse this with a dating service. There are no embarrassing videos, no awkward moments. For over 20 years I have been introducing thousands of singles one-by-one, resulting in over 6,500 successful marriages. I can do the same for you. Call me for a very private and confidential appointment.

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Charismatic, Personable And Real—Financially secure and wise, this truly handsome, trim, stylish man, 44, 5'7", 150 lbs, transportation king - ready for his queen: a mature, affectionate, sensitive woman who would like to experience all the emotional, physical and material gifts life has to offer with the right man. Bio/phone. NYM C444

Classy, Very Attractive—Slim, youthful 50's, athletic and literate. Seeks intelligent, successful male, 50-60. Photo. NYM L364

Asian Woman Sought—By single, white, American businessman (26). Note/photo. POB 479, Garden City, NY 11530.

Nice Oriental Lady—College-educated, kind, 32, loves family life and children. Seeks decent and responsible gentleman for marriage. NYM N199

Attractive, Single Jewish Female—31, who would never consider placing a personal ad, seeks attractive, tall, professional male, who would never consider answering one. Note/phone/photo. NYM C454

Sophisticated, Classy Lady—Seeks tall, dynamic, handsome man, 40 plus, for caring and fun. Photo. NYM C474

Ready For Fun—Very pretty, slim, athletic Jewish professional, 34, seeks attractive, trim, successful male, 30-45, who is sensitive, easygoing and uncomplicated, for companionship and more. Photo appreciated. NYM Y117

"Nine" Woman—Seeks "nine" man for "sum greater than the parts". Woman (37/blond/green-eyed professional) is pretty, warm, smart, adventurous, athletic (loves sailing/skiing), likes variety. Able to communicate, commit and grow. Desires family. Seeks equal. Loves to laugh. Photo requested. NYM C467

Roguish Chap—...A gent of sophistication, discretion and candor. Now silvering at 58, is 5'10", Jewish, divorced and a workaholic - successful businessman. I enjoy relaxation and romantic interludes at home watching big-screen TV, slow-dancing and sipping champagne with a lovely companion by my side. If I and my life style sound interesting and if you are ultra-feminine, curvy, trim, pretty, witty and under 45, please send photo and frank letter to start a relationship. NYM N208

Dreams Are The Reality Of The Future—I dream of a special woman in her 30's, attractive, slim, with a great sense of humor, to be my friend and lover. If you dream of a tall, trim, very successful, romantic Jewish man, only your letter and photo are keeping us apart. NYM S028

Resident—Searching for a Jewish female resident or med student. NYM Y096

Tired Of Superficial People—And relationships, looking for that special, confident, secure, intellectual man, 35-45, who knows his inner self and wants a sharing, equal-to-equal, easygoing commitment - for laughter, fun, crazy tenderness, 5'10" plus, attractive, caustic, who's ready to adore a 5'5", pretty blond, too intelligent for her own sake. Please send bio/note/phone/photo. Asian/European backgound a plus. NYM Y114

Man Of Your Heart—53, executive businessman, good-looking, tall, slim, athletic, skier, dancer, tennis. Seeks 35 plus lady, high energy, intelligent, slender professional for travel, friendship and relationship. Nonsmoker. Note/phone/photo. NYM T455

Bright Professional Female—33, slim and pretty, seeks intelligent professional male, 5'9" or more, who is ready for marriage and family. NYM L325

Blue Chip Woman—Divorced, white, 41, attractive, petite professional, Cuban-born with 9-year-old dividend. Seeks accomplished NY/NJ man with solid values for loving relationship. NYM C469

Wanted Immediately:—Marriage and child. Woman, 37. Let's meet. NYM Y139

Good-Looking Professional—Well-educated, athletic Jewish male, 31, seeks pretty, bright, sharing female. Photo, please. NYM C471

Gutsy Girl Reporter—At big city paper - seeks sensitive, witty professional guy for Central Park runs, Scrabble and passionate adventures in offbeat places. I'm 32, petite, funny, warm, Jewish - and over-educated. I like Tom Wolfe and Damon Runyon but prefer to meet you. Your note/phone will be kept off the record. NYM N205

Warm, Bright Female—44, Protestant, quiet and friendly, seeks single, secure man for home life and interdependent relationship. NYM C493

NJ White Male—Successful, handsome well-to-do, shy, romantic, 40's, 5'7". Seeks attractive, warm, honest, quiet Christian lady, 35-45. Share all for life. Note/phone/photo. NYM Y138

Wind-Surfing Guy—38, looking for a permanent wave. NYM D149

Fun-Loving Oriental Designer—Female, 26, very pretty, creative, spontaneous, avid skier with great sense of humor. Seeks that "extra-special" handsome male counterpart. Photo please. NYM N206

Are You For Me?—I'm huggable, loveable, blond, pretty, petite. Seek nonsmoking male, 45-55. NYM C472

For Mutual Joy And For Keeps—Professional woman, Jewish, slim, very fit, natural good looks, sincerely seeks male counterpart, 50-65. NYM Y145

I'd Like To—Find compassion and integrity in a man who likes women. What turns me on? My job, intimacy, being Jewish, children, cooking with garlic and blackjack. Who am I? Tall, aqua-eyed, mellowing 60's radical. Tactile, shapely and independent. That's my story...what's yours? Photo? NYM S027

CT Shoreline Woman—54, attorney. Are you 45-60, smart, sensitive, fun, warm? Sail, ski? Photo/phone. NYM Y152

Handsome Company President—50, tall, thin, athletic, romantic and Jewish. Looking for one special lady who is very pretty, slim, bright and down-to-earth, 35-42. Sense of humor and photo a must. NYM D150

Tall, Attractive Jewish Female—30, with big, beautiful brown eyes. Interests include outdoor activities, dining out, museums and concerts. Seeks attractive, Jewish male professional, 30 plus, with similar interests. Photo/phone. NYM C449

Real Nice Guy—White, Catholic, 35, never married, stable, open-minded, traditional, family-oriented, secure. Looking for single, white Catholic female, 30-35, with similar qualities, for friendship, romance, commitment, the works. Note/photo/phone. NYM L347

Avid Skier—Great-looking, classy, fun-loving professional female, 41. Loves Aspen, running, golf, dancing, theater, laughter. Seeks secure male with similar interests, 39-54. Photo/note. NYM Y140

Looking For A Tall Jack Nicholson—With a genuine creative bent. A stylish man with earthy sensibilities. A successful man who is cultured but also likes the Mets. A guy with a strong curiosity, true interests and a great sense of fun. A man between the ages of 30-40 who wants a woman similar to himself - but she's far more attractive and younger (30) than Jack Nicholson. Photo please. NYM D148

Soft, Sensuous, Attractive Woman—Bright, interesting, fun and easy to be with, is seeking a happy, easygoing man, 40's-50's, for fun, friendship and intimacy. Photo/phone/bio. NYM C465

Jewel Of NJ—37 years young, business-owner whose friends say she has everything going for her. Looking for a lasting relationship with a person who is successful, independent, Jewish, sincere, sharing and over 5'8", to enjoy tennis, movies, dining out, cruises, romance. NYM N200

Real Estate Broker—Tall male with black eyes, black hair, single, 33, seeking female for serious relationship and marriage. Photo/phone to: POB 7691, NYC 10116

Ex-Altar Boy!!!—Slim, reserved, 39, 6', boyishly charming. Seeks pretty, active woman. Let's meet over a cup of Jameson's Irish coffee this fall. Picture please. NYM L349

Low-Key, Unpretentious—Sensitive, intelligent, 54, seeks 5'8" plus, intelligent, nonsmoking woman. Photo! NYM C475

Art And Museum Maven—Warm, loving, handsome, Ivy Jewish banker, 35, 5'10", nonsmoker. Seeks a classy, cute and curvy Jewish lady, 24-33, to be a fellow culture creature and share museum visits, travel, concerts, fall foliage, sports - and bagels and lox. Our goal: friendship, romance and a whole lotta cuddles and love. Phone/photo. NYM C476

If You Are—A beautiful, petite female, 5'2" or less, white or Hispanic, this handsome, white Hispanic male, successful, wants to get to know you. You'll be pleasantly surprised. Photo a must. NYM S029

North Woods (Michigan) Philosopher—28, seeks wife. Will write prose every day for wife. Not a perfect human being, but willing to compromise. Former Mormon, maybe still, read New York Magazine for the personals. Send something spiritual. Be yourself completely. NYM L348

Dynamic MD—Christian, attractive, athletic, hopelessly romantic. Seeks a very special NY/NJ woman, 30's-40's, tall, thin, great-looking, exciting and caring. Photo a plus. NYM C477

Dentist—40, trim, fit, handsome, seeks sensuous, mysterious Hispanic beauty for fun, adventure, meaningful relationship. Photo/note/phone. NYM C478

Asian/Oriental/Western Woman—Under 32, sought for partnership. To have, to hold, to care, to share, by loving Caucasian male, 31, a real winner!!!! Photo/phone please. NYM L244

Striking Beauty—Romantic, cultured, well-known artist, early 50's, residing Palm Beach, NY, VA. Loves theater, concerts, travel. Would like to meet cultured, successful gentleman for possible permanent relationship. NYM D141

Look - Up In The Sky!—It's a bird! It's a plane! It's a Superguy! Yes, a Superguy, who came to NYC with charm far beyond that of ordinary men. And who, disguised as a mild-mannered accountant for a Fortune 100 company, searches for romance the old-fashioned way. Under the cape is a cute, 5'4", 34 years, single Jewish frame of steel with brown eyes and wind-sheared hair. Looking for a Superwoman to fly away with. Phone/photo/bio, no kryptonite please. NYM L350

Stimulating, Womanly Blend—Of creativity, intelligence, sexuality, aliveness, attractiveness. Age 30 and I love to laugh. Seeking vibrant man possessing rich mind, spirit and sense of humor. Note and photo. NYM S030

Enjoy Autumn's Beauty—With naturally beautiful, 5'6", slim Jewish professional. Green eyes, chestnut hair, 35, warm, bright, energetic. I like the arts, travel, tennis, country weekends. Seek well-educated, successful, fit man, 35-44, with integrity, sense of humor/adventure, who values communication, friendship, commitment. Note/photo/phone. NYM C480

Cultured Connecticut Executive—Single white male, 44, 5'10", nonsmoker, seeks attractive and elegant woman, 40-50, who has a passion for Monet, Mozart, M. Butterfly, travel and intimate, romantic dinners. If you are my cultural soul mate and are ready to embark upon a serious, quality relationship, please send note/phone number. NYM N161

Attractive, Successful Woman—Seeks Israeli man, 40-55, for romance, friendship and adventure. NYM S026

Terrific Woman Seeks Terrific Man—To love, marry and adopt child (maybe yours?). *If you're a nonsmoker, late* 30's-early 50's, who'd value a quick mind, warm heart and easy laugh, this very attractive Jewish businesswoman and painter would delight in meeting you. NYM L351

Central Jersey Gal Loves NY—50ish, pretty, slim, refined, warm, well-educated. Enjoys film, dining, music, art, tennis, travel. Seeks sincere man. NYM C483

Paul Newman Fan!—I don't look the least bit like him, but I do like his spaghetti sauce. I also like poached salmon, Julio Iglesias, shoe-trees in my "Brunos", sand on my toes, "Love With A Proper Stranger", the color blue and a woman who knows what she likes. If you're a nonsmoker, 30-40, I am waiting for you. Note/photo/phone. NYM L357

Outstandingly Beautiful—LI contemporary widow with old-fashioned values, bright, elegant, slim, 50's, enjoys secure life style. Seeking sensitive Jewish gentle*man of integrity and commitment,* handsome, trim and fit, 5'10" plus, 55-young 60's, successfully productive, who values lasting relationship with a caring partner, to share the joys of summer and help dispel the clouds of winter. Personal bio/phone/recent photo a must! NYM C484

Attractive Man—37, seeks slim and very handsome female, for romance, walks and conversation. Photo/phone. NYM C485

Tokyo-Born—Pretty Japanese PhD, slim, sensitive, honest. Seeks 35 plus, very intelligent, attractive male. Photo. NYM L352

Make Me Smile—Pretty, petite, green-eyed blond - Jewish female attorney, 27. Seeks a serious relationship with a slim, handsome, witty professional male, 27-35, who believes friendship is the key to great relationships. Photo please! NYM L358

Successful Princeton Graduate—43, who enjoys the finer things in life (skiing in Aspen, boating in Boca, tennis in La Jolla, fine wines, Dom Perignon and intimate dinners everywhere), is seeking bright, trim and beautiful, career-oriented mate to share some fun times, maybe more. I am 5'10", good-looking and physically fit, an incurable romantic with a healthy sense of humor. NYC or NJ location is fine. If you're interested, send note and recent photo to: POB 209, Brookside, NJ 07926. Will return photo if you like.

Petite CT Brunette—43, seeks professional man, over 45, with traditional values, love of classical music. NYM C489

Vanishing Breed—Of old-world, classy splendor. Slender woman of independent means. A gourmet cook who enjoys movies, dining out, theater, dancing, travel. Summers in Rockland/Winters in Florida. Seeks 50-plus, Catholic gentleman with young heart, who has similar interests. For friendship, possibly more. Note/photo essential. NYM L359

Westchester Professional—Secure, handsome, energetic, slim (5'10", 160) and divorced. Seeks bright, pretty, athletic counterpart (30-40), for a romance with verve. Photo a must. NYM Y115

Prince Charming—Madison Avenue corporate president seeks Cinderella, under 42, companionship, travel and possible relationship. Photo/note/phone. NYM Y118

Caveman Needs Cavewoman—Object: evolution. POB 1287, NYC 10185

Beautiful, Blue-Eyed, Charming—Professional Jewish young woman, 29, 5'5", warm smile and heart, seeks kind, flexible professional - mensch - to enjoy all that life has to offer. NYM D147

Podiatrist With Dancing Feet—Jewish, 46, 5'7", emotionally available for pas de deux with woman of grace and substance, a nonsmoker, under 38, open to possibly starting small troupe. NYM L329

Lovely Widow—Shapely 5'6", sensitive and sensuous, urban and suburban, funny and serious - seeks romantic, successful, adventurous, tall, handsome man, 35-55, for wherever it leads. Photo. NYM C491

Lively, Mature, Financially Secure—Oriental woman, seeks sensitive, fun-loving, successful Caucasian male, 45-60, for friendship and more. Photo/note/phone. NYM Y124

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NJ Consultant/Psychologist—Tall, good-looking, 40, single, athletic, with a variety of interests (films, theater, crafts, impressionism, travel), seeks attractive woman for an intense, committed relationship. Note/photo please. NYM L334

Seriously—Why am I single? Very attractive, enormously successful man in 50's, with NYC town house, Hampton's home and Paris pied-a-terre. Art collector, gourmand, highly cultured. I'm only looking for one lovely, bright, very pretty, slim woman, under 45, living in NYC. Your earnest response with photo is graciously requested. NYM N210

Knockout Blond—Waist-length hair, 33, MA, slim, Jewish, medical illustrator, female, seeks Jewish professional male, 34-44, Conservadox. NYM Y121

Emotionally Available, Warm—Thoughtful, introspective woman, 41, 6', attractive brunette, finance professional. Seeking best friend, lover and ultimately husband. Please be 30's-40's, nonsmoker. Sense of humor vital. NYM L332

To The Man Who Has Almost—Everything. I'm a 36-year-old, attractive, educated, sophisticated, fun, 5'6", trim and fit professional woman, who is open and secure enough to welcome a lasting relationship of caring, sharing and romance. If you think entrusting thoughts, feelings and needs is important - please send note, phone. NYM Y122

Oh What A Catch—Single Jewish male, CPA, 5'11", 25, blue eyes, looking for that special single lady. Phone/note/photo, please. NYM Y129

Desperately Seeking News And...—Extremely attractive, blond, female TV producer/director, 39, who's trekked through the Amazon, the Middle East and Central America in search of a story, now seeking a warm attractive man, 42-52, with a sense of humor and a sense of values. Nonsmoker, pix a must. NYM C456

It's My Time—My children are grown - I'm on my own. Pretty, successful, witty, young-looking Jewish female attorney, 40's, is ready to share life with an honest, attractive, successful man, 48-59. Sense of humor a must. Photo please. NYM L356

Belle Brunette—Big blues, lithe, stylish, sensual, model/MBA, seeks 40's, worldly, Waspy male for happy times. NYM Y125

Offbeat Yet Stable—Though genuinely dynamic 37-year-old, 5'7", good-looking male attorney - seeks upbeat, unconventionally pretty woman with liberal outlook. Preferential treatment accorded those not originally from the northeastern US. Photo/bio. NYM F008

Attractive, Affectionate—Down-to-earth, green-eyed Englishwoman, 40's, 5'6", creative spirit, loves country walks, growing marigolds, stained glass, concerts in the park and more. Seeks sensitive, fun-loving man with humanitarian values for long-term relationship. NYM Y127

Tall, Intelligent Man—Seeks woman of quality for a romantic, loving relationship. If you are an attractive woman, under 33, seeking a 35-year-old man of many facets, then why don't we meet? NYM Y131

STRICTLY PERSONALS

Beautiful Dancer—Successful executive, 36, seeks special man for lasting relationship. NYM Y128

Quality Woman—55, 5'4", lovely, literate, loveable redhead seeks quality man, 55-65, of character, warmth, substance, commitment - to savor life, laughter, friendship and love. NYM C458

Seeking Adventurous Spirit—Who loves nature, exercise, learning, the arts, L.L. Bean. She: upbeat, sensitive, deep, 24-34, nonsmoker. I: warm, sincere, white Christian male, 34, 5'8", trim, have good sense of humor. I run, hike, canoe, sail, X-country ski, like museums, theater... Letter, photo. NYM Y130

Striking Brunette Professional—33, 5'8", slim. Seeks Jewish man who loves kids and believes in romance, family and forever. Note/phone, photo please. NYM L338

Handsome, Tall Man—Business success. Likes restaurants, theater, travel, city and country living. Late 40's. Very interested in meeting a nice woman in her early or mid 30's, slim, between 5'4" and 5'7", to share good times and maybe more. Write with phone and photo. NYM L342

White Christian Male—Blond, 5'10", 165 lbs, nonsmoker. Seeking exceptionally attractive Eurasian, 28-38, who is medium height, independent/secure, successful in business/personal relationships, intelligent, warm and affectionate with a sense of humor. At home in the country and city. Photo/bio/phone please. NYM L339

Beautiful, Smart, Sophisticated—30-year-old woman with successful career and social life, seeks extra-special, handsome, intelligent, good-humored, fit man with very successful professional career, 28-40, for potentially committed relationship. Photo a must. NYM Y136

Beautiful Blond Female—36, bright, fun, no dependents, seeks professional gentleman who likes NY too. Respond with photo, please. NYM C461

Don't Stop—At pretty, sexy, slim, sensuous. Add classy, Jewish, bright, professional, plus loving, playful, athletic (tennis), dancer, 44, 5'7". NYM C462

Attractive Lady—Seeks gentle, warm, fun-loving man, 35-45. Photo. NYM L341

Handsome, Fit, Secure—Sane male, seeks pretty, slim, petite lady to share commitment and adventure. NYM Y137

White, Divorced Jewish Male—Of independent means, early 60's, bright, warm, 6', 180 lbs, nonsophisticated professional. You are very good-looking, lawyer/doctor/professional, very bright woman, 5'4", very slim, for monogamous, permanant relationship. NY area. Recent photo must for answer. NYM C463

Sweetheart Of A Guy—Seeks peach of a gal. Attractive Jewish attorney, 26, wants to meet a nice lady. NYM C495

Open-Hearted Man—40, 5'11", strong, self-aware Wasp exec with class/hip past, good looks, great laugh, hungry brilliant mind. Seeks smart, sensual woman for loyal pleasures and mutual support. You are aggressive (sexy and trustworthy for me), artistic, warm, grown-up, 28-36, relaxed, blossoming. I'm informal, creative, family-ready, love books, writing, blues/jazz, ideas, arts, exercise. Smokers okay. No drugs, photo a must. NYM N211

Dynamic, Thoughtful, Thought Full—Professional woman, Northern NJ, 48, warm, pretty, varied interests, seeks quality man, bright, with depth, niceness, energy. Photo, note. NYM Y141

Gay Female, Ivy Law Student—Very attractive, extremely intelligent and creative, warm, sensitive, playful woman par excellence, 24. Sings better than Cris Williamson. Loves tennis, theater, dancing, literature, baseball and the ocean. Very romantic. Seeks warm, attractive professional woman of broad interests for a relationship based on friendship, with great mutuality, fun and tenderness. Note/phone/photo. NYM L367

Ready To Take A Chance Again—With a single white Jewish male, 29-35. Sexy, blue-green eyed, blond-haired Libra awaits your reply. NYM C496

I'm A 47-Year-Old Bachelor—I'm seeking a slim, stable, down-to-earth woman who enjoys a good game of tennis, going to a symphony or opera. Please don't answer if you're coming out of a divorce or too mixed up and confused to know what a relationship is all about. Photo would be nice. NYM N212

Traditional—48 year old, divorced Jewish male who enjoys tennis, sports viewing and theater, comfortable in either suit or jeans, seeks sincere, attractive, successful, warm-hearted, happy, unprtetentious woman. Please send photo. NYM D152

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM N214

Man—Seeks woman for love, marriage, child. Attorney, mid 40's, Jewish, recently divorced, attractive, slim, great guy. Unusual in all other respects. Values kindness, straightforwardness, silliness. Loves music, tennis, discussing ideas with no application to the real world. Dislikes long walks (walks seem to be an important item in these matters). If you were absolutely certain this ad offered substance and sincerity, you'd write. It's impossible for you to be certain. You must find another basis upon which to make your decision to act. There are other reasonable bases for deciding. If you don't write, you will have let pass an offer with substance and sincerity. Please send note/phone/photo. NYM D151

Handsome, Stylish—Corporate president, 6', 42, Catholic, seeks classy, alluring, chic lady, 28-38, to share chemistry, dreams, commitment. Photo please. NYM N213

She's Oriental—Very successful corporate president, handsome, athletic, fun Christian male, 42, seeking Oriental for love/marriage. Photo. NYM D145

Wanted: Someone To Laugh With—Attractive, intelligent, petite Jewish woman, 31, seeks warm and witty guy for fun, romance and...Mets and/or tennis fan a plus. Note and photo. NYM L366

Lovely, Creative Woman—34, 5'7", attractive, warm, smart and shapely, family-oriented. Seeks tall, loving, honest, successful man, 34-44, for friendship, love and romance. NYM N207

Wall Street Exec—34, handsome, sincere and in great shape, seeks Jewish female, 25-33, for an everlasting relationship. Photo/note, please. NYM C498

Are Decent Single Men Extinct?—As an atypical woman in my 30's, I often wonder. I'm after a great mind, heart and soul. I'm sensitive, scintillating and sensuous, seeking a man who I can love and respect, who can reciprocate. Take a chance on someone very special. POB 962, NY 10040

Les Jours De Mai—Successful attorney, 41, who experienced Paris spring of '68, seeks French woman, 22-40, to see Rohmer films with, eat at Le Bernardin, compare cultures. NYM L390

Considerate, Sincere, Successful—Businessman, Manhattan, seeks 42-49, attractive female, 5'5" or under, slim nonsmoker. With the right chemistry together, we can enjoy and have the world. Recent photo a must and phone number. NYM C500

Female Future Physician—(Pretty, high 30's, 5'7", slender, MD in May) with gentle nature and integrity. Seeks a nurturing, confident, successful, well-educated, unencumbered man (30's-low 40's), capable of a mature, lasting relationship. Share theater, travel, racquetball, skiing, poking embers on a warm hearth. No smoking/drugs/excessive alcohol/overweight. NYC. NYM F009

Quite A Guy—Single professional male, 40, seeks sophisticated lady who appreciates the finer things in life. NYM D153

Eligible Bachelor Available—Trim, handsome, Jewish (nonreligious), 5'6", international attorney, 39, varied interests, seeks upbeat woman, 27-37, with charm, grace, sense of humor. Photo. NYM L371

What Does A Man Have To Do—To find love, dating and possible marriage in this crazy world? I hate eating, sleeping and traveling alone. Good-looking, single, Jewish, witty male, 45, all alone, athletic, professional, independent business owner. House in Southhampton. 5'10", trim, enjoy baseball, books, movies, dancing, shows. Seeking an attractive lady who is classy, warm and a good conversationalist and who can laugh. Note/phone/photo. Take a chance in life - I did. NYM L372

Upbeat Lady—Seeks special man, 55-62, nonsmoker with character, wit, values, for wonderous and joyful life. NYM C501

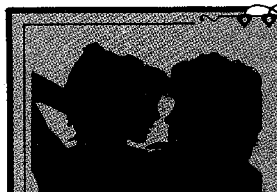
Former NE Patriate—Female exec, seeks warm-hearted, attractive, tall, well-heeled, athletic male, 34-45, skier/sailor a plus. If you would enjoy theater, concerts, travel and sports with a "Jackie O" type (blue-eyed, with smaller feet), please send photo/note/phone. NYM N215

Blond, Green-Eyed Beauty—Mid 30's, Jewish female, bright, warm and sincere, fun-loving, down-to-earth sophisticate. Enjoys tennis, skiing, movies, theater, football and keeping fit. Seeking my best friend and lover. Photo. NYM C503

Pretty And Bright—28, 5'9", athletic, vivacious, professional, Jewish, well-educated female seeking sincere, adventurous counterpart. NYM C504

Good-looking, Witty, Creative—Serious/fun Jewish man, 31, offers right woman a mix of security, excitement and fun. Photo preferred. NYM C506

Exotic, Tall, Slim And Sophisticated—Black beauty with joie de vivre, seeks tall, romantic and very successful man over 40. Bio/phone/photo. NYM L279



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Handsome Professional—Clean-cut, romantic, 39, 5'8", successful, Jewish. Seeks attractive professional lady, 33 or less. Photo/note. NYM C486

Cute, Romantic Guy, 24—Seeks a slim, attractive female to share those special times together. NYM L191

Handsome, Successful Business Owner—In early 40's, seeks pretty, vibrant woman in 30's for terrific relationship. Note/phone/photo please. NYM L353

I Just Want To Fall In Love—With a pretty, slim female with very long hair, has beautiful eyes, warm smile and kind heart (22-35). I have blue eyes, brown hair, good build and looks - plus a lot of love and kindness to give. Please send a phone number, letter, photo. NYM L354

I'll Wine You, Dine You—And make you happy. You are 28-35, slim, petite, attractive, fun to be with and ready to meet a nice guy. I am 34, 5'7", attractive and successful. The next move is yours. Note/photo/phone to: POB 8534, Piscataway, NJ 08855

Intriguing, Loving, Gorgeous Female—26, Westchester professional who has been looking all over for you: honest male, 25-30, loves sports, dogs, beaches and big hugs. Letter/photo. NYM C488

Leading A Double Life—Successful investment banker, 42, secretly more interested in art and history than stocks and bonds. Seeks like-minded female professional, 28-35, very well-educated, very attractive and very slim a must - petite preferred. Photo helpful. NYM N201

Your Search Is Over!—Together, giving Christian woman, never married, seeking professional mate to share loving times. Photo a must. NYM C470

Vivacious, Tall, Slim—Feminine, pretty, Jewish female exec, early 50's. Love outdoors, sports, culture, dancing, great communication. Seek attractive business or professional Jewish male, 58-65, for happy, fun, loving relationship. NYM L361

Spanish-Speaking Lady:—This erudite, internationally-minded, English-speaking, scary-movies fan, 40, wants to win a stuffed animal for you at Coney Island next summer! In the meantime, can North meet South? NYM N204

"Smart, Successful, Smashing"—Lithe, leggy, blue-eyed blond, loves opera, ballet, hiking, roller coasters. Seeks fit, warm, witty, adventurous male (38-50) to share life's ups and downs. Nonsmoker. NYM L346

Smart And Arty—Very pretty, witty, warm, 40. Seeks sharp, solid guy for loving future. Note, photo. NYM C492

Short, Fat, Grumpy, Overachieving—Woman, 38, retired dancer, seeks "Type A", cheerful man with long legs/short torso, for ballet kids, and a happy life. Send letter and recent photo to - NYM C482

Petite With Panache—Adorable Jewish JD (35), seeks life with like-kind man (33-43). I love NYC, the arts, travel. Do you? NYM Y150

yric Soprano, 36—Petite, chic, bright, ense of humor. Seeks well-educated, successful, gentle man, 35-45, for the real hing - good times, romance, marriage nd children. NYM L363

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Handsome Professional—37, 5'9", trim. Seeks lady travel companion. NYM C460

Paternal Gentleman Sought—This loving and ready female executive seeks an emotionally and financially secure mature gentleman to help her have and raise a child. Not interested in marriage. Serious replies. Jewish preferred. NYM L370

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Successful Norwegian Businessman—43, visiting New York 6-8 times a year, seeks attractive, sexy lady, for fun and enjoyment. Fine dining, theater and cozy nights. Photo appreciated. NYM T456

Frankly Fabulous—Funny, friendly, fifty, professional female. These adjectives apply to you too, so lets meet and start the new year right. NYM L392

Clean-Cut, 5'10", White Male—MBA, 48, seeks slender, pretty lady, 38-48, for dating. Day phone/photo. NYM L343

Corporate President, 31—Fast-track yuppie, complete with condo, car, boat and ample supply of blue jeans, seeks smart, good-natured gal for a quest through life. Photo/bio. 22-39, no drugs. NYM C507

Chinese Lady—40, seeks well-established, refined white/Chinese man. NYM C490

Witty, Willful, Warm—Attractive brunette, Jewish, 32, in human services profession. Seeks sweet, sensitive, smart, sexy man, 30's, who loves kids, likes to learn and yearns for a thrilling, loving relationship. Note, photo appreciated. NYM L379

Naturally Attractive—Chinese-American gal, 29, enjoys arts, skiing, NY life. Seeks professional man (29-34) who is 5'9" plus, witty, sincere, traditional yet modern and spontaneous, to share same likes and explore new ones. Drop me a note. NYM N217

Multimillionaire—LI professional, handsome, single white male, 49, athletic, sensuous and a good person. Seeks beautiful, petite woman, 30-40, with nice figure and legs, sexy, unpretentious, sweet disposition, to share wonderful life with an exceptional man. Photo please. NYM C459

Pretty, Classy Lady—Seeks tall, happy, sincere man to share hopes, dreams and perhaps love, 36-48. NYM L362

Mediterranean Beauty—Fortysomething, sexy, bright, outstanding, would be delighted to meet a man to admire: good-looking, worldly, classy, very successful and sensitive - under 56 - exacting because very special! Photo required. NYM T459

Pretty, Playful, Spirited—Sensual, intelligent professional, 36, 5'6", seeks wise, creative, warm Jewish man, 30-45, for honest exchange of wit, talk, hugs and futures. NYM L344

Psst - Over Here And Look No More—If you are handsome, sexy, playful, tall, 35-45, intelligent and emotionally open for the time of your life - this tall, great-looking, fun lady who's successful and secure, wants to meet you. Send smile, note and phone. NYM L345

Handsome Professional—Seeks 27-30 attractive woman with dark hair, almond shaped eyes and gentle character. Phone/photo. NYM L384

Executive - Sensitive, Caring—Late 30's, looking for slim, sensitive, caring lady, 25-35, who likes quaint New England inns, classical music, traveling abroad, romantic dinners and quiet nights in a beautiful country home. Not interested in a family now but might be in the future. Photo, note and phone. NYM L378

M.A.S.H.—Meet a sensitive, handsome, Jewish, successful NJ businessman, 33, seeking that special lady, 25-35, classy, slim, attractive, bright, ready for that special man, NY/NJ. Photo. NYM C509

Single Father Wanted—By charming, fun, talented Jewish female who loves children and is looking for a nice man, 40ish. NYM Y154

Successful Exec—Handsome, 45, seeks attractive, athletic, fun-loving lady, 30-40, who would like to share good times. Photo please! NYM N218

Very Huggable—Down-to-earth, Jewish man, 35, creative professional in own business in the arts, sensitive, caring, very bright with great humor, romantic, athlete, animal lover with heart in country. Seeks same in woman - cute, slim - who loves to laugh, share Tootsie Pops and champagne, raise hell and babies. Photo optional. NYM Y153

Very Pretty, Slim, Artistic—Sophisticated and financially independent single woman, 34, seeking intellectually inclined, psychologically aware, very handsome man under 40, who shares my passions for animals, water, sophisticated travel, the arts, Scrabble, etc. Photo/note. NYM C466

Construction Engineer/Executive—28, 6'3", MBA, Lebanese, romantic and very intuitive. Seeks educated, sincere, slim female life partner. Photo. NYM L355

Executive, World Traveler—New York, London, etc. Seeks beautiful lady. For dining, dancing, theater, tennis, skiing and long-term, exclusive relationship. Note/photo/phone please. NYM T458

Handsome Professional—Single Jewish male, 34, caring, giving, sincere, outgoing, romanticist. Seeking similar virtues in an attractive, intelligent woman for everlasting, mutual love-affection. NYM L376

Tall, Educated, Travelled—Man, 63. Skis Utah, magician, cook. Semi-retired. Seeks warm, relaxed lady; share NYC/country, two hours NYC. Photo. NYM C399

One Unique Man—A deeply caring, adventurous, attractive male, 26, searches for a woman to share life, love. NYM C514

Leading Lady Sought—For part in Manhattan romance. Very attractive man, 21, warm smile with a certain joie de vivre co-stars. Potential starlet enjoys long walks, soft songs, stellar evenings, the simple and the sophisticated. A spirited woman who has an affinity for sharing the city would fit the bill. Note/evening phone. NYM N147

Gentle, Attractive, Sincere—Bright professional, 39, would enjoy sharing life's pleasures with intelligent, fit, warm-hearted, nonsmoking, professional gentleman, 37-44. Photo, please. NYM Y146

European-Born NJ Woman—5'2", 135 lbs, blond, green eyes, enjoys movies, music, Sunday walks, dinnner by the fireplace. Seeks sincere, kind, romantic, professional man, 45-50, for friendship leading to commitment. Could you be the one? Note, phone. NYM L402

Content, Successful, Jewish Guy—38, 5'10", 160, seeks bright, calm gal. NYM Y135

Champagne Lady—Lively, educated. Seeks successful widower, 50's, to enjoy sports, travel, NYC, life. NYM L397

Leggy, Beautiful Lady, 29—5'7" and Jewish! Wants a Jewish professional Manhattan man to reach for the stars with. Photo necessary, will exchange. You will be pleasantly surprised. NYM L377

Les Jours De Mai—Successful attorney, 41, who experienced Paris spring of '68, seeks French woman, 22-40, to see Rohmer films with, eat at Le Bernardin, compare cultures. NYM L369

Yul Brenner Look-Alike—Ancient, internationally renowned professional, still active karate black-belt, cautiously looking for female life companion up to 55. Note and photo. NYM Y149

Artistic, LI Professional Man—Attractive, trim, young 58, likes to sail, ski, swim, travel, seeks sensitive, shapely, romantic female, 45-55. Photo/bio. NYM C452

Attractive Country Girl—31, 5'9", brunette. College-educated, artistic and unaffected. Enjoys movies, Off-Broadway and simplicity. Seeks single white male, 30's, who is trim, direct, articulate. Sense of humor crucial. NYM N216

Not The Ordinary Type Of Guy—Jewish - very! Giving, romantic, hot-looking and adventuresome, 5'7", 29. Self-employed, confident, honest! Feminine, pretty, fit Jewish lady, 23-29 - how can you relate to the above? Photo/phone. NYM L383

Gorgeous Blond Jewish Professional—29, 125 lbs, athletic, enjoys tennis, biking, skiing, dancing, NYC culture. Seeks male counterpart. Photo. NYM L303

Is It Possible?—That there is an intelligent, sensitive, sophisticated, kind, caring man of integrity, quality and humor for a classic, attractive lady of 50, who loves life and would love to discover you? Note/photo. NYM D154

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 629

BY MARY ANN MADDEN

A marching goat finds not the truffle, though he have the instinct of a pig.

Pink sky in the dawn, sunset in the evening. (Ukrainian)

Who would cheat at cards would curse a newborn babe.

Take a beggar to a fountain and he will drink; the rich man will buy the fountain.

Above, meaningless proverbs. Competitors are invited to submit one example of same.

Results of Competition 626, in which you were asked to invent brief biographical notes for "Who's Who in the Cast."

Report: My. What versatility. What infinite variety. What cheese. Additionally, an abundance of transvestism, persons living with odd animals, hyphenated names, and late success. I know not what course others may take, but as for me, give me a pig foot, a loaf of bread, and these:

First Prize of two-year subscription to "New York" to:

RONALD W. REAGAN (the President of the United States) is a veteran movie actor whose 53 films include *Boy Meets Girl, She's Working Her Way Through College, Naughty But Nice,* and *Girls on Probation.* After retiring from the movies, Mr. Reagan turned some of his attention to the political stage. Married to former actress Nancy Davis (his co-star in *Hellcats of the Navy*), his hobbies include napping, horseback riding, and collecting autographs.

Jan Leary, Chicago, Ill.

Runner-up Prizes of one-year subscriptions to "New York" to:

REINHOLD ROLLINS (Percy) was last seen as the Nurse in the Gay Shakespeare Company's production of *Romeo and Romeo.* He is particularly proud to have been the first male actor to play the title role in *Peter Pan.* "Hell, he's *supposed* to be a boy," says Rein.

Richard Fried, Brooklyn

PRINCE SIEGFRIED (Beggar)—Scion of the royal house of Switzerland (his family ruled that nation until 1397), the prince treads the boards while he waits for a call from Bern to assume the throne. He has previously appeared in New York as Harry Hope in *The Iceman Cometh* and Eugene Morris Jerome in *Brighton Beach Memoirs.*

Marilyn Crystal, Scarsdale, N.Y.

And Honorable Mention to:

HERBERT H. HERBERT (Abraham Lincoln)—This is Mr. Herbert's acting debut. He appears in this role without the usual whiskers due to a skin infection. Mr. Herbert plans to retire from the theater at the close of this production.

Edwin P. Rapport, Shaker Hts., Ohio

OLIVIA MCBERNIE (Pebbles)—Ms. McBernie, a high-school dropout, was a New York Mets ball girl for three seasons. Although *Forked Tongue* marks her Broadway debut, she has appeared in numerous summer-stock productions (during road games). Her favorite plays are *Hamlet, A Chorus Line,* and the hit-and-run. She lives in midtown Manhattan with her brother and thinks Ron Darling is darling.

Mark Wolfson, Spring Valley, N.Y.

KIMBERLY DENNIS (Portia)—Originally from a small town in Iowa, Kim studied acting at Juilliard. . . . After a highly successful TV and film career, Ms. Dennis is returning to the Broadway stage, "to get back to my roots." Kim, who once roomed with Jo Beth Williams, dedicates her performance to Kathryn Grayson.

Nikki Rosa, N.Y.C.

VANNA SCOTTSDALE-DAVIS (Fluffy the Pup) is a member of Miss Wheat's junior-kindergarten class at the Longworth School. Her previous school-play performance (as an orange) in the *Food Groups on Parade* pageant earned her warm reviews. Vanna enjoys finger painting, swimming, and playing with her home computer. Her mommy designed and sewed her costume despite long hours at the office, where she was recently promoted to assistant director of overseas acquisitions. Vanna says "hi" to her brother Eric and to her Teddy bear Fudgsicle.

David English, W. Somerville, Mass.
sp. ment.: Harvey Widell, Oceanside, N.Y.

TRENT TYRONE (Father)—Trent describes his life as "Fantastic." He essayed the role of the boy in *The Fantasticks* while in college. After graduating, he waited on tables until he landed his first professional role, that of El Gallo in the New York production of *The Fantasticks.* Between many other roles, Trent has gone on to play both fathers in various productions of *The Fantasticks* around the world. Fantastic.

Andrew Mezzetti, Queens

WAD SYPHON (The Beast) has played so many "monster" roles in heavy makeup (which he wears offstage as well as on) that even his closest friends are not sure what he really looks like. Between engagements, he lives in a Pocono Mountains cavern formerly used for mushroom-growing.

Joe Moore, White Haven, Pa.

GEMMA STRUDGES (Hermione, The Glamour Bumper Car)—Ms. Strudges applauds Actors Equity, as playing Hermione, a role she created in the London production of *Bumpers!,* marks her Broadway debut. Her West End appearances include *Bubble and Squeak* and *The Taxman's Knocking.*

Jeff Tenzer, N.Y.C.

SHIRLEY SMITH (Miss Pross)—This acclaimed star has appeared in all forms of the media. Claiming to daily live her life and roles vicariously, she has portrayed Christine in *Phantom of the Opera,* Jean Valjean in *Les Misérables,* the Cave Woman in *Quest for Fire,* and is playing Susan Loco's thrice-married stepmother in the newly released musical *I Told You They Were Coming.* She enjoys nightlife as well as daylife, Renaissance art, neo-classical music, and post-latent philosophy. She resides among her homes in Los Angeles, Lisbon, Amman, and New York with her three Jack Russell terriers, Napoleon, Papillon, and Tammy.

Lee Hershkovitz, Queens

JANA K. C. FONTANA (Fishwife) has appeared at the Meat and Potatoes Theater, the No Smoking Playhouse, and at 22 Steps, where she portrayed the First Lady in *The Polyester President,* which will move to Broadway next spring. She thanks her beloved Fluffy and L. Ron Hubbard for making it happen.

Peter Filichia, N.Y.C.

EMMET PISMIRE (Aunt Tia) spoke only Urdu until the age of 48. Her father is the head lyre-fashioner of Uttar Poona. Many will remember her from Ogunquit, where she has a winter home.

Henry Morgan, N.Y.C.

WRIGHT BUNCHLEY (Elder Nestor)—This performer dismisses his early work as "relentlessly small time." His role as the Cooper in *What Of It?* was largely overlooked after the show closed in rehearsals. To research the role, Mr. Bunchley spent time in a distillery.

Al E. Campagnolo, Eastchester, N.Y.

MARK SOWERBY (Bouncer) makes his Broadway debut. He aspires to more sophisticated roles and is working with a voice coach to overcome the regional accent of his youth. In the meantime, he stays in shape with a daily regimen of weightlifting, wrestling, and natural foods (and yes, he *does* eat quiche).

Scott Porter, Madison, N.J.

FRITZ LE LONDE (Skanky the Dwarf)—Fans of Saturday-morning television will recognize Fritz Le Londe as "Woogie," from the children's show *Forest Master.* Le Londe, proud owner of a twelve-acre farm upstate, provided the piglets that were sacrificed in the second act.

Adam Snyder, N.Y.C.

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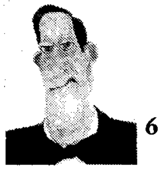

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DELIA LARUE (Josefa)—After an illustrious career in Hollywood and then as hostess of her own TV series, Ms. LaRue is thrilled to be making her theatrical debut in the revival of the now classic *A Shot in the Dark,* which has its eye on a Broadway production. She makes her home on a farm "somewhere in Connecticut."

Sal Rosa, N.Y.C.

HEYWOOD VAN ALLEN IV (Jean Valjean)—A graduate of Yale University and Harvard Business School, Mr. Van Allen joined a major Wall Street investment-banking firm on graduation, where he rapidly was promoted to head the Mergers and Acquisitions section. During his year in Allenwood, he learned to act. This is his professional debut.

Joel F. Crystal, Scarsdale, N.Y.

BORIS ATWILL BELA (Second Victim, Understudy to First Victim) recently completed filming *The Recurrence II* with television star Dirk Smee. Mr. Bela says, "It was thrilling. I love to die in good companies." Credits include seasons with the Transylvania Conservatory Theater and Repertory Mort of Seraon-Call, England.

The 400 Group, Beachwood, Ohio

GLORIA STRUTT (Lydia)—Audiences will recognize Gloria Strutt from her hundreds of TV commercials, notably her four years as the talking dolphin . . . Miss Strutt resides in Trump Tower.

Kenneth J. Levine, Shaker Heights, Ohio
sp. ment.: David Chasman, Beverly Hills, Calif.

HARRISON T. BIDWELL III (Laertes) is a graduate of the Yale school of drama and a founding member of the Tortoise Puppet Theater. Mr. Bidwell dedicates this performance to his spiritual adviser, Jaipur Singh; to his partner in life, Dr. Linda Farkas; and to their daughter Soleil.

Elaine Anderson, N.Y.C.

JUDI ANDERSON SEAL (Lady Macbeth)—Named after you-know-who, Judi has in fact played Medea in several acclaimed productions. Judi says she's growing tired of playing the heavy and would love to play the ingenue who "gets the guy" in a Broadway musical comedy. She lives with her cat Jason in a converted loft in SoHo.

Jay McDonnell, N.Y.C.

IAN SMITH-SMYTHE (Windsor Sinclair), BRIAN SMITH-SMYTHE (Hanover Sinclair)—Messrs. Smith-Smythe, twin brothers, have appeared together in numerous stock-company productions, among them *Two By Two* and *Side By Side By Sondheim.* The Smith-Smythe Brothers' next project will be a musical version of the lives of world-famous Siamese twins. The tentative title is *I'm Chang . . . He's Eng.* They live in a converted loft in SoHo with their wives Polly and Molly, two thirds of the McBurn triplets.

Tim Hanley, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 629, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by October 14. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 7 issue. Out-of-town postmarks are given three days' grace.

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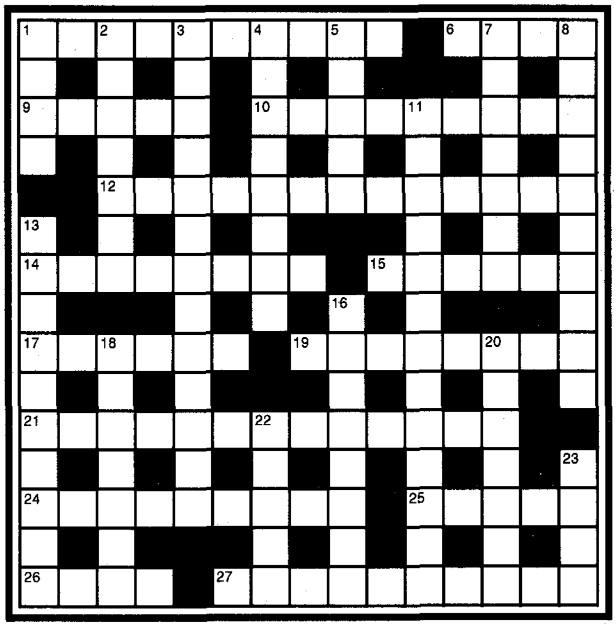
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Harassed because not allowed to concentrate. (10)
6 It’s a bird, I repeat. (4)
9 Pole going to a strange old English town. (5)
10 Malinger? Sound sense, to get this drink! (9)
12 To relax, stand on one’s head? (3, 4, 4, 2)
14 Carves to apportion out hams. (8)
15 The wool reaching Ireland in a short time. (6)
17 Willing to cover someone without cabin accommodation. (2, 4)
19 Aircraftman escorted from island under restraint. (8)
21 Needing adaption, but there’s space for what is required. (13)
24 Heedless of mud in fun work-out with second eleven. (9)
25 Name I enter. (5)
26 Shaft left in cutter. (4)
27 Poor room likely to be found in rural Yorkshire. (6, 4)



DOWN

1 Bribe used to bring strike down. (4)
2 Small measure of conscience? (7)
3 He expects a lucrative post. (10, 3)
4 Husky enough to knock out a couple of senior military men on the way up? (8)
5 Tests for ten in same organisation. (5)
7 Designer name of good repute among travellers—however, I insert the label upside down. (7)
8 They provide protection for certain animals after dam collapses. (10)
11 Why we promote seaman I fired last May? (13)
13 Carol tour ruined, finishing with a florid passage. (10)
16 Corresponding but never meeting. (8)
18 Medical disorder—it can recur. (7)
20 I travel below fast, to get to this sun-spot. (7)
22 Refuse to be seen leaving with a student. (5)
23 A number speaking in favour, say? (4)

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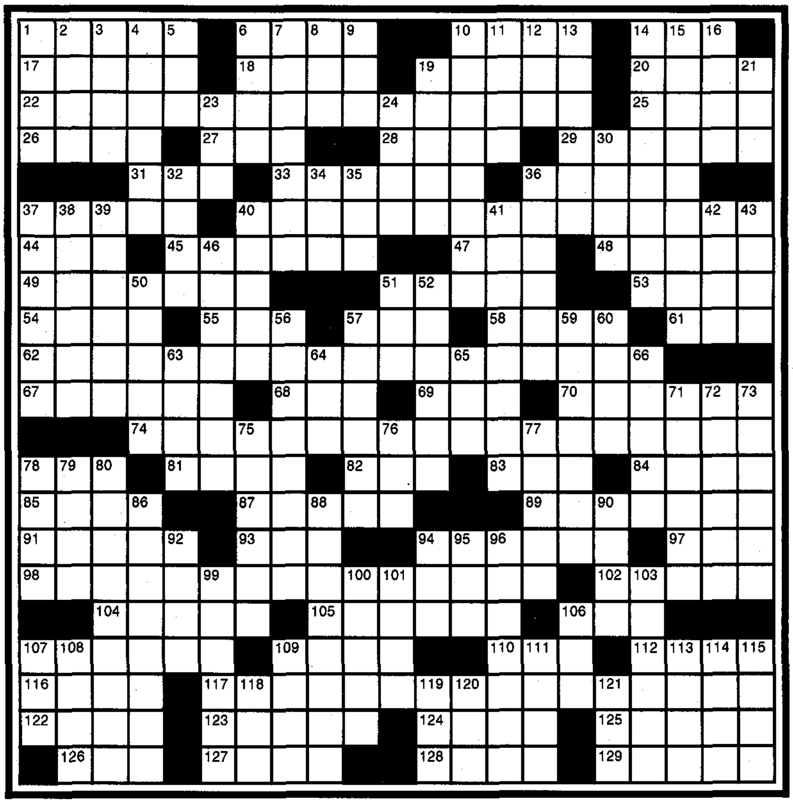
‘SKIP TO MY LOU’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

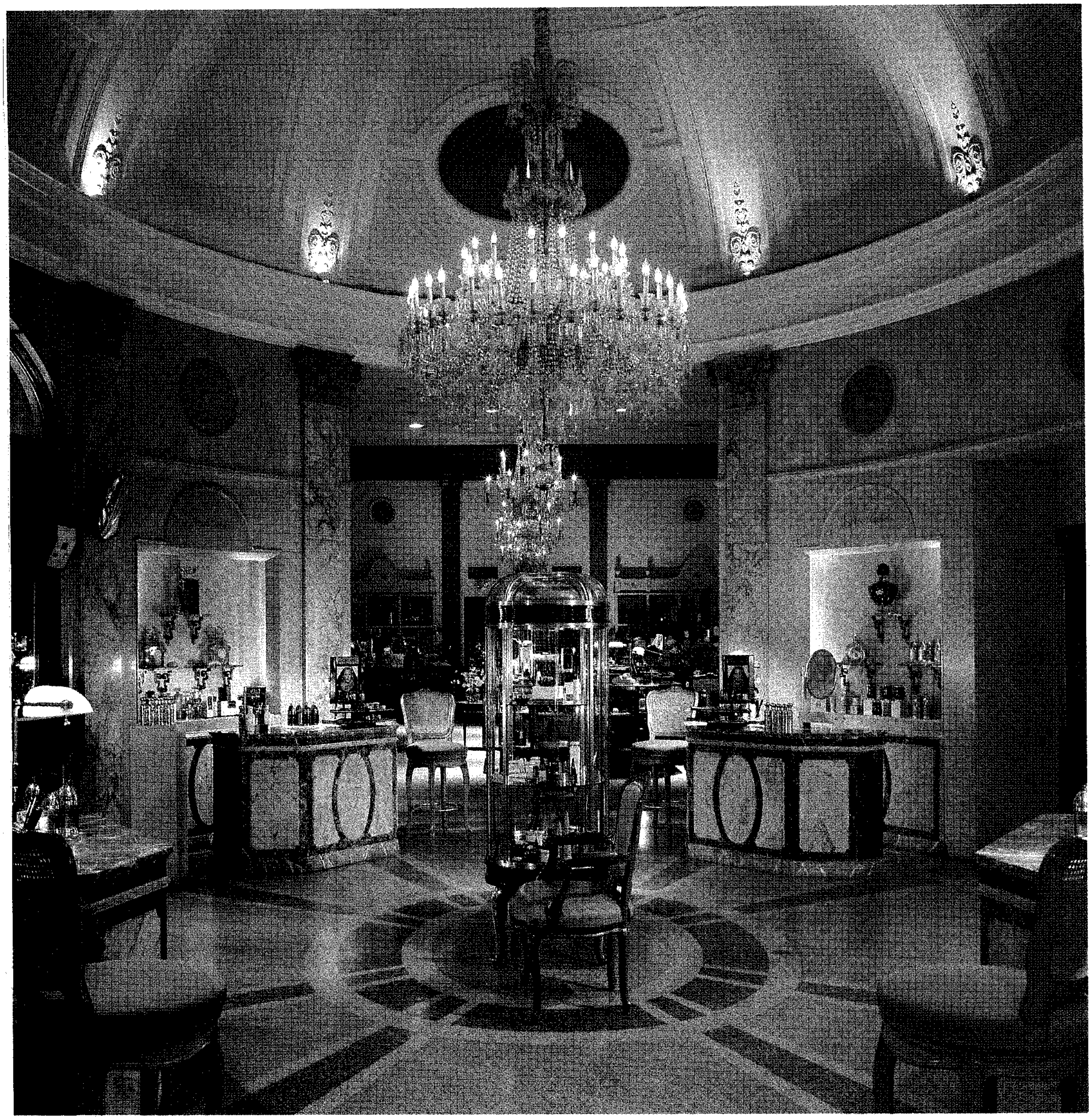
1 Director Louis
6 Thug’s group
10 Wire fence deterrent
14 English channel
17 Prufrock’s creator
18 Island off China
19 Mideast peninsula
20 Regulation
22 Musician Louis
25 Top pair, in poker
26 Away from port
27 Ht. above sea level
28 Brünnhilde’s mother
29 Helmet of a sort
31 French pronoun, homophone of Louie
33 Glossy paint
36 —— hand (help)
37 Pan’s instrument
40 Italian Louis
44 “——, amas, I love a lass”
45 Two-handed card game
47 Chemin de ——
48 Shankar’s guitar
49 Actor Louis
51 Eydie’s guy
53 Antitoxins
54 Taj Mahal city
55 New Guinea port
57 Stage reminder
58 Hialeah arithmetic
61 Half a diam.
62 “——, Louis”
67 Of Peru’s mountains
68 Comics prince
69 Morsel for Dobbin
70 Diagrammed outline
74 German Louis
78 In shape
81 A miss —— good as a mile
82 Finders, at tag
83 Bacheller’s Darius
84 Outlet
85 Galba’s successor
87 Tropical vine
89 Louis de Montcalm’s rank
91 Ethiopian town
93 Batsman Cey
94 Arsenal
97 Uno e due
98 Viceroy Louis
102 Shoehorn, e.g.
104 Adapted organisms
105 Soprano Farrell
106 Ellis or Parris: abbr.
107 Mountains of Pa.
109 Femmes’ magazine
110 State tree of Iowa
112 Record, in a way
116 Opposed
117 Royal Louis
122 Mexican drudge
123 Stumbles
124 Informal letter
125 Eagle’s nest
126 Els
127 A single time
128 Sink’s alternative
129 Louis B.

DOWN

1 Western plateau
2 Alack’s companion
3 Mineral suffix
4 Site
5 Biblical verb ending
6 British lockup
7 Unpaid athlete
8 Scand. land
9 YMCA attraction
10 Avifauna
11 Celebes ox
12 Was in the race
13 College grouping
14 Jurist Louis
15 Gangster Louis, alias “Lepke”
16 Durrell heroine
19 Kin of staph
21 Winter clock setting in N.Y.
23 ——-tai, rum drink
24 Short for a trucking rig
30 Uncommitted voters: abbr.
32 Secondhand
34 Insect egg
35 Biographical datum
36 Texas border city
37 Kind of party
38 Cymbeline’s daughter
39 Presided at tea
40 Open living area, in 63-Down
41 Mutinied
42 Zhivago’s love
43 Toward the mouth
46 First day of the Roman month
50 Badger look-alike
51 —— generis
52 Mortises’ complement
56 Picture in the mind
57 Klein of fashion
59 More powdery
60 Himself, to Hans
63 Hawaiian island
64 Droop
65 Dinner check
66 What push may come to
71 Turns inside out
72 “All —— created equal”
73 Stag’s pride
75 Carpenter’s cohort, in a Carroll poem
76 —— standstill
77 Work, in physics
78 Paddock youngster
79 “Wishing will make ——”
80 Louis Auchincloss’s “—— of Justin”
86 Louis d’or
88 Deer’s playmate
90 Comic Louis and family
92 “—— for All Seasons”
94 Had chow
95 Numbered rd.
96 Pulitzer composer, 1955
99 Tooth: prefix
100 Paper money
101 Not windward
103 Gibson of tennis
106 Dwight’s nickname
107 Baby food
108 Unique object
109 “Iliad,” for one
111 Interrupter’s sound
113 Well-ventilated
114 ——-dieu (kneeling bench)
115 River of Hesse
118 Scottish alder
119 Light-switch positions
120 This minute
121 Caledonian cap



Solutions to last week’s puzzles appear on page 126.



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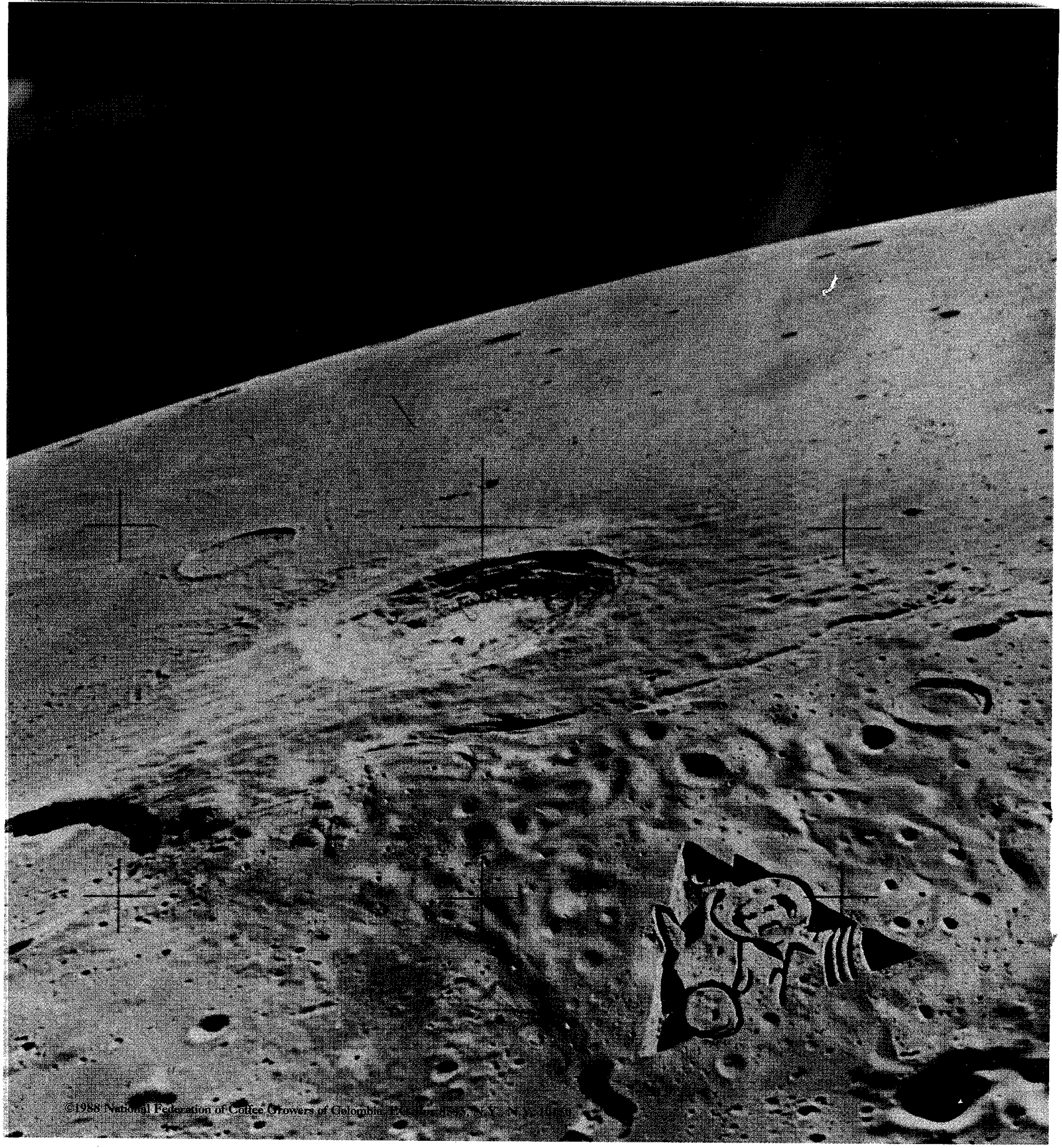

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